

JULY 1960

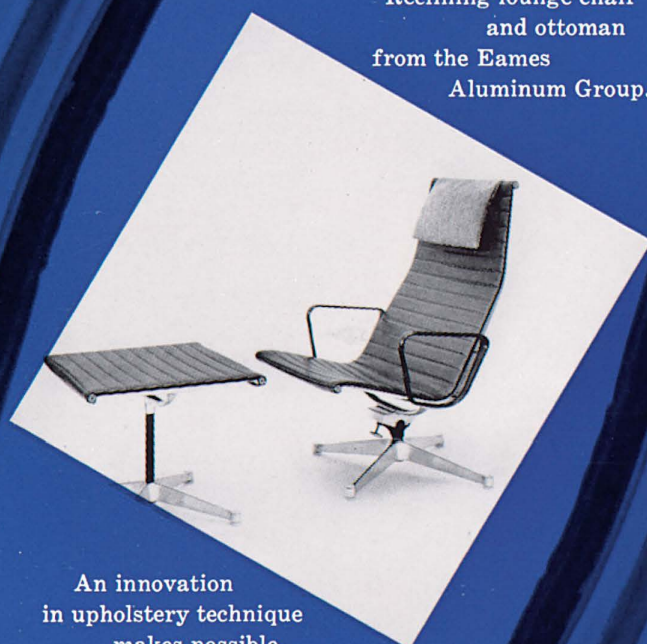
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MUSIC

PETER YATES

MONDAY MAD ON TUESDAY

"MONDAY CONCERTS GO MAD ON TUESDAY," that was the headline. Beneath it in the *Los Angeles Times* their regular music critic developed the subject in a style that delights the common reader. "When Monday Evening Concerts switch to Tuesday, as they did for a post-season program in Plummer Park's Fiesta Hall, you can expect the worst. Tuesday will never be the same again.

"This was a concert mainly devoted to electronic 'music' by Italian composers, plus a thing in similar vein by the American composer John Cage, and it touched new heights—or depths—of madness. . . .

"Things went into high gear with Cage's 'Aria for Mezzo-soprano and Fontana Mix,' which had Miss Berberian singing in five languages—none of which could be understood—and in 10 different 'styles,' with the loudspeakers belching, burping, barking, groaning and grunting, in addition to obscene noises indescribable in a family newspaper."

Farther on—"Miss Berberian made sounds in 11 languages, including clucking, chuckling, snapping her fingers, and sticking her head into the piano and shouting to produce sympathetic vibrations from the strings, while Mr. Stein clawed and scratched at the piano strings, now and then banged them with a mallet, and occasionally played a note or two on the keyboard in normal manner."

Before the concert ended "we were too stupefied to make any sense of what appeared to be a fairly reasonable piece of music, and too much done in to remain for the final Sonatine by Pierre Boulez."

That's one way to go about reporting a concert, quite amusing I think. My problem is to make some sense of the event.

The young Italian composer, Luciano Berio, is an employee of the Italian radio, an agency sponsored by the Italian government. He began working there in 1952; by 1954 Italian Radio

had built for him a special *Studio Fonologia Musicale*, equipped for the creation of electronically generated and electronically altered compositions on tape. Columbia University is now establishing a similar electronic laboratory for Otto Luening, Vladimir Ussachevsky, and others, which will be at the disposal of visiting technicians like Milton Babbitt of Princeton. I have mentioned before that such an electronic studio has already been equipped by a private company for the American composer Edgard Varese. We do these things, too, but we come to them a little late.

With all this activity in the field, we may be sure that electronic sound composition, a less controversial term than electronic music, will be offered us for our satisfaction or deprecation for some time to come.

After several years the incidental use of Mr. Berio's studio to furnish background noises and music for other programs of the Italian radio was taking up so much of the time of the sound laboratory that a separate facility was set aside to produce incidental music and noises, and Mr. Berio's laboratory was returned to its original purpose.

Leonard Stein, for the Monday Evening Concerts, was able to engage Luciano Berio to come to Los Angeles with his wife, the mezzo-soprano Cathy Berberian, and offer us a post-season program, scheduled on a Tuesday instead of a Monday evening. With them came the celebrated Italian flutist Severino Gazzelloni, who has made a reputation playing the most difficult contemporary music at European festivals. I might remind doubtful readers that one of the reasons many American tourists go to Europe is to attend these festivals—or it may be that the festivals are supported only by Europeans, who are therefore so much ahead of us.

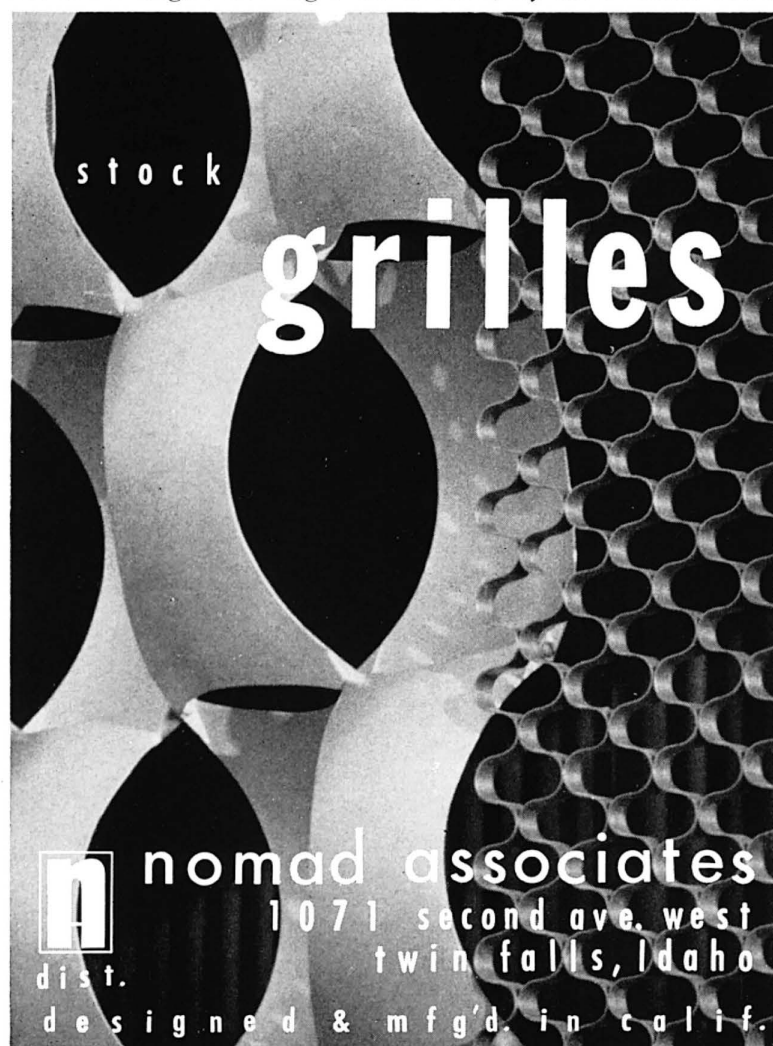
Since the 18th century, the solo flute has been treated as, on the whole, a rather backward instrument. As Casals says of 20th century music, it "lacks soul." Cooler and more dispassionate than the clarinet and without the insistent eloquence of the oboe, the flute did not return to prime attention until, as the 20th century moved out of the Wagnerian era, coolness and dispassionateness became popular again among composers.

Severino Gazzelloni began the concert by playing Edgard Varese's *Density 21.5* for solo flute. The title refers to the specific gravity of platinum; the piece was composed for a platinum flute. Although nothing in sound can be taken for granted nowadays, I doubt that Mr. Gazzelloni's gold flute was less adequate; certainly his playing was most adequate. And the cool winding distances of the music demonstrate that all Mr. Varese's experimentation with more radical means of sound production has not destroyed his awareness of what a conventional instrument can do when released unconventionally into exploitation of its unique sound idiom. Even more than its direct ancestor, Debussy's lovely *Syrinx*, also for solo flute, which came next, this abstract music brings into western vocabulary the suggestive language of non-western flutes. Both pieces undermine the standard western conceptions of harmony and melody and their customary resolution in structure.

The third piece for solo flute, *Sequenza* by Luciano Berio, carries this movement away from western structural tradition into a different dimension. The music is part written and part left to the performer to improvise. I quote from the program notes by Henry Holt: "The title refers to the sequential use of harmonic fields. The composed elements of the piece are the pitches, the attack and dynamics, and the larger time dimensions. The performer supplies the rhythmic details on the basis of the visual patterns suggested by the arrangement of the notes. The performer can also influence the form of the piece depending on which elements and types of details he stresses." Mr. Berio told me in conversation that the tempi likewise depend on the agility of the performer; less agile flutists than Mr. Gazzelloni are within their rights if they play more slowly.

As I have observed of other compositions of this sort—they are becoming a distinct part of contemporary European composing—the trouble seems to lie in a failure of definition. The composed music does not adequately govern the performing situation; the performer is hampered in improvisation by being confined to demonstrative rather than melodic means. Mr. Gazzelloni made a good show, at length, without carrying us beyond a conviction of his ability. That is not enough. I respect Mr. Berio sufficiently to believe that instrumental display was not his first intention.

(Continued on page 9)



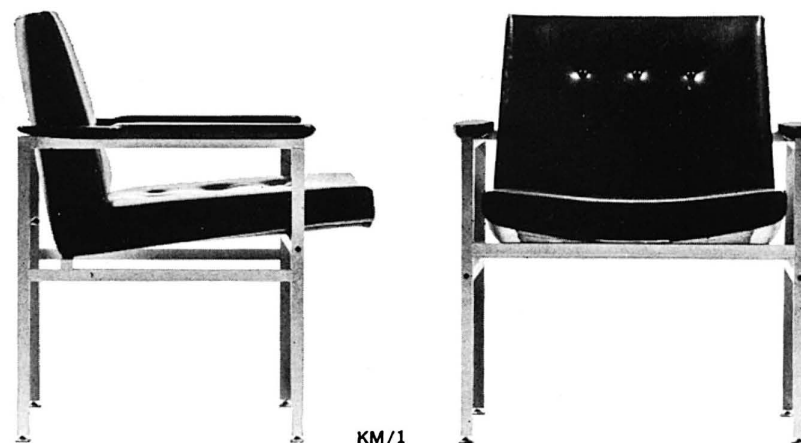
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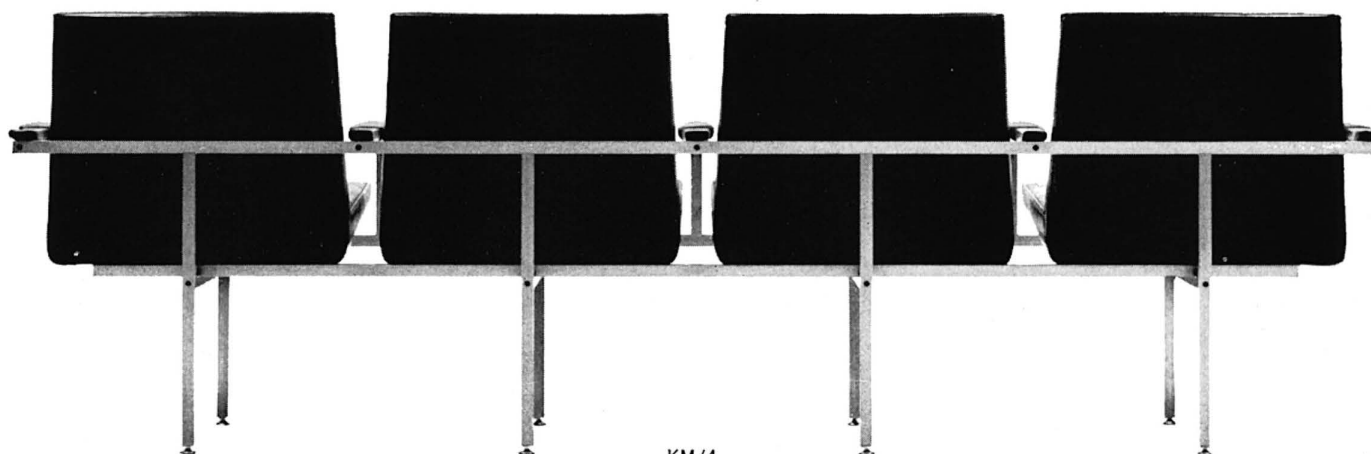
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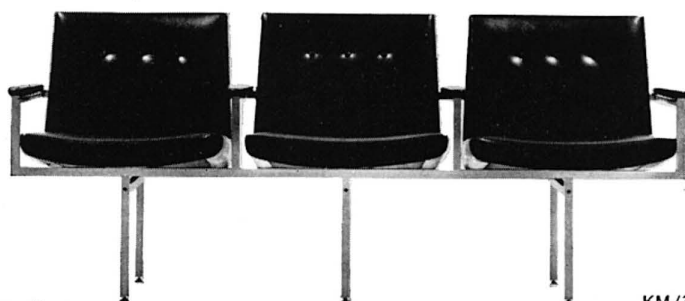
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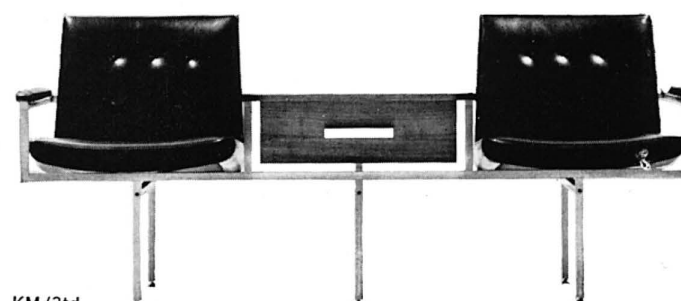
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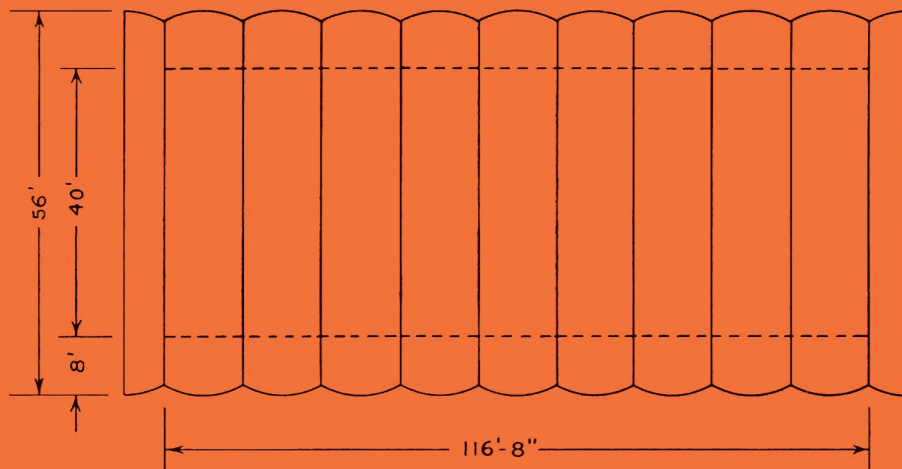
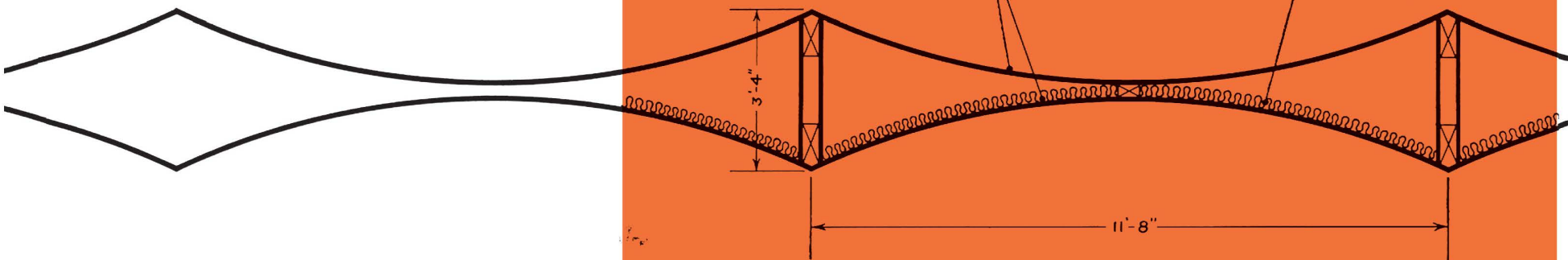
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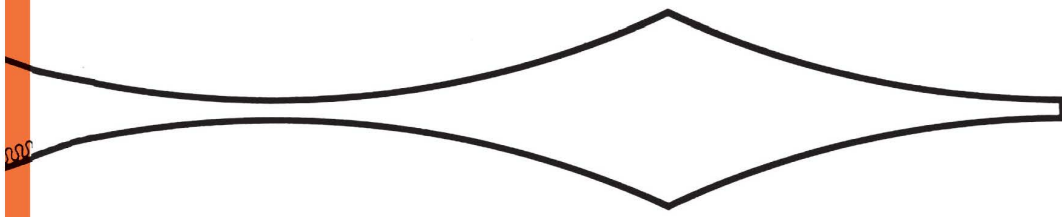
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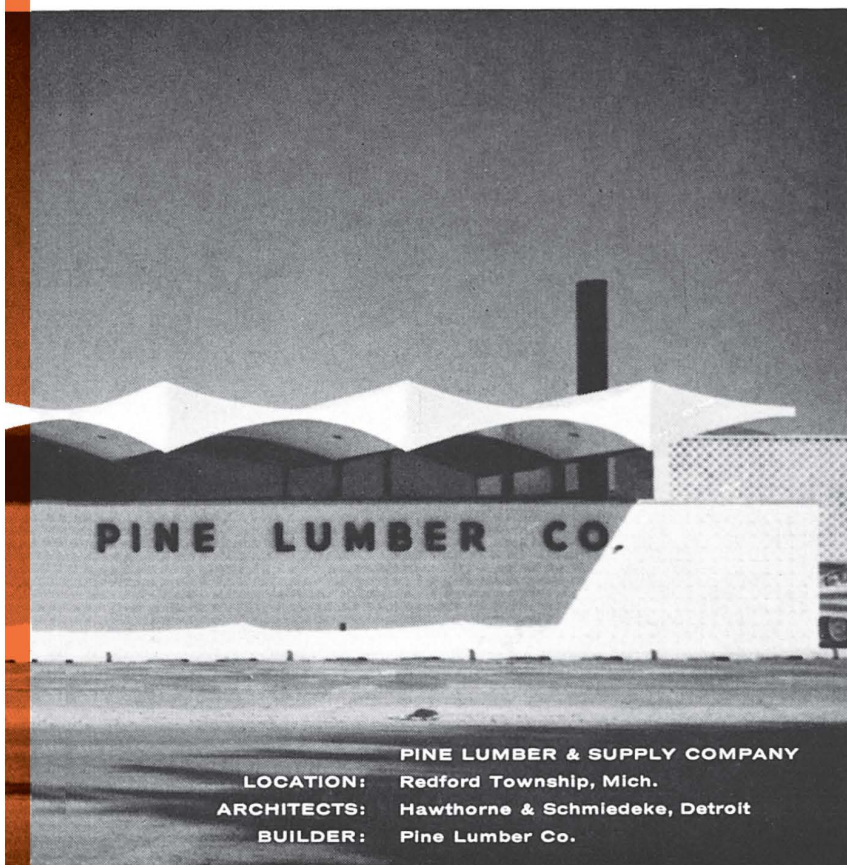


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7



new approaches to structural design with fir plywood



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ART

DORE ASHTON

The tendency to avoid depth on a canvas and to work with a space that expands thinly across large surfaces has brought with it an indifference to color. Many artists today work largely in monochrome. Or, if they use color, it is muddled and deliberately made indeterminate. The increasing materialism in painting demands the elimination of illusion, and strong color creates illusion. A brilliant scarlet always comes forward while a cool color recedes. The illusion of depth is immediate. If illusion is to be destroyed, color must go.

By materialism, I mean the strange wish of many painters in the world to make "things," or to preserve the "thingness" of their materials. When soaked rags, plaster, sand, upholsterer's



Ron Gorchov

Apparatus Near the Sacred Grove

Photograph by
Edward Meneeley

strips and cement are bound to a canvas, inevitably they retain their virtual properties. A cement and plaster painting becomes the wall that it really is. What transformation occurs is on a reduced basis for the artist is imitating the materiality of the world.

The limitations of this mimetic approach are obvious and are seen quickly in the work of younger practitioners. Traditional problems of the painter, trying to transform matter in the oil medium, are avoided in the new materialistic idiom. But they can only be temporarily avoided.

Not all younger artists dodge those problems. Last month two young painters proved their mettle by exhibiting paintings in such emphatic color that there were many remarks about the "old-fashioned" character of their work.

Ron Gorchov, in his first one-man show at the Tibor deNagy Gallery, proved that he has the courage to submit to his ornamental impulse at a time when ornament and color are generally out of fashion. A dozen paintings indicated his love of Oriental splendor.

His nearest relative in terms of temperament would be Arshile Gorky, particularly the Gorky who painted layer upon layer of color until his opaque surfaces had a brilliant life of their own. Gorchov is further related to Gorky in his use of definite shapes that are nevertheless ambiguous from the point of view of identification. As shapes they work in a purely plastic sense. As evocations, Gorchov's forms are suggestive rather than explicit. Candelabras, fluted columns, samovar-like urns, diadems and curtains they seem to be, but not necessarily. In any case, their presence conjures an atmosphere of celebration that is at once gay and portentous.

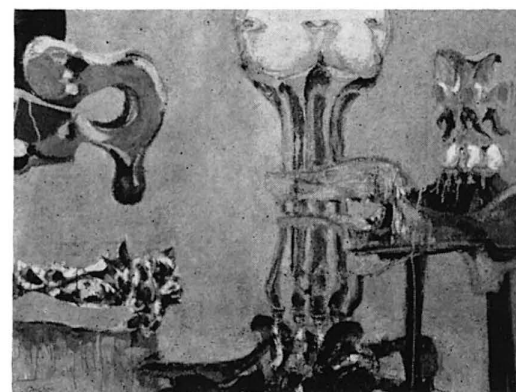
By maintaining ambiguity of subject, Gorchov holds on to the rich possibilities that myth and ritual hold for the painter. It need not be terrifying ritual. Marriages and housewarmings are rituals too. It seems to me that Gorchov has preserved the instinctive joy of making on his canvases the proper environment for celebrative ritual.

Associations with Persian miniatures are inevitable because of Gorchov's use of strong opaque color. He loves red, purple, yellow, aquamarine, rich blue, and he knows how to get their best value by building up deeper colors beneath. He is capable

Ron Gorchov

Bridges 1959

Photograph by
Edward Meneeley



of painterly nuance too when he throws a tonal veil over a particularly high-keyed color. Here, illusion is important. While his compositions are abstract and stay close to the picture plane, he doesn't avoid illusion of depth. He uses his color to create it.

The same is true of Miriam Schapiro who exhibited new canvases at the Andre Emmerich Gallery in which color was the agent that expressed a clanging world of splendid vulgarity with its absurd and even tragic undertones.

Her abstractions are really ensembles of bizarre details that she has noticed in picture magazines, in New York's entertainment mecca and in Hollywood itself. Legs, breasts, eccentric hats, filmy chemises, gaudy awnings, mouths and hearts slide in and out of her animated compositions. But there are flowers too, and potted palms and fruit and sunlight. Her spectrum is broad enough to allow for all these epiphenomena of existence.

Her largest canvas, "Orpheum" was packed tight with these forms, yet, it was organized so that a yellow grille with a suggestion of a hatted figure in the rear plane—a relatively small detail—provided the focal note of the sinister that lurks just behind the hurly-burly.

Shades of Hollywood appeared in three vertical panels that formed a triptych. Ribbons of scarlet weave together incongruous details: hearts and flowers and moresque architecture topped with palmy palms. The spread of heaving curvilinear shapes in these and the other paintings is tempered by pure rectangles and squares of color. These islands in the midst of the melee of life activity preserve the illusion. They are the



Miriam Schapiro
Garden of Allah
Courtesy Andre Emmerich Gallery



Academy Award
Photographs by Don Cook

painter's will, a will that transforms rather than reproduces.

Schapiro's paint often trails thinly over the surface, but it is well-defined color, especially in the most recent canvases. It works, along with definitions of form and geometric superpositions, toward a plastic solution. The message of Matisse, long neglected, seems to be with us again.

Frank Lobdell, an authentic representative of the San Francisco spirit in the days when Clyfford Still and Mark Rothko were active there, exhibited recent paintings at the Martha Jackson Gallery. Insofar as Lobdell uses large canvases, thick, dark paint and mythic references, he is a direct descendant of Still.

But Lobdell has done more. From the obscurity of his enormous surfaces emerge symbols that unmistakably suggest the broadest creation and destruction myths. With honored deities, moons, embryonic forms in womblike enclosure and even imitations of Christ, Lobdell declares for symbolic meaning.



Frank Lobdell

February, 1959

Photograph by Oliver Baker

His dense surfaces swarm with incipient symbols. Sometimes a diagonal evenly stressed blanket of brown serves as the matrix within which the mysterious forms act. Sometimes it is a swirling gray, thick like a rhinoceros hide, that is pierced by stretching, hand-like symbols. Lobdell lays on that pastose, impermeable surface as if it were the mud from which first life was spawned.

In this turbid and doleful style he has established a dramatic vocabulary. Lightless and sealed into itself, Lobdell's imagery is at once disturbing and self-destroying, and shockingly expressive.

Edward Dugmore who also was there, in San Francisco, in the good old days, and on whom Clyfford Still has left his mark, exhibited recently after a long pause at the Howard Wise Gallery.

Edward Dugmore

Courtesy
Howard Wise Gallery

Photograph by Don Cook



Like Still, Lobdell and the others, Dugmore does not use color as light, but rather as the heavy, opaque matter that spreads slowly out of the large limits of his canvas and rejects all inroads of light. This spread is interrupted only by irregular shapes, as dense as surrounding areas in his earlier canvases.

But in the most recent work Dugmore breaks into the surface with canals of color. They circulate throughout the composition of horizontal planes, splitting the top and bottom of the composition gracefully, and providing a rhythm and grace missing in his earlier work. Perhaps it was the color (magentas and blues) that made me think that Dugmore is finished with the netherworlds of Clyfford Still and is allowing himself a measure of painterly elegance that suits him very well.

William King, who exhibited his sculptures at the Charles Alan Gallery, is not only technically versatile (he can carve, model, cast and weld with the best of them) but his range of expression is a lot broader than is generally conceded.

He has a light touch, and is not averse to injecting notes of rowdy or refined humor in his work. But that is not all and it is a pity that he should be considered a "witty" or "humorous" sculptor and relegated. King is above all a sculptor who can seize the character of whatever it is he is portraying and express it in proper sculptural terms.

Take for instance his mahogany carving of a boxer. The material is appropriate—hard, intransigent mahogany. The stance of the figure is technically correct. But the real character of the boxer is his upper body in its crouching position with scrunched up shoulders and head low. King carves those shoulders and the oddly foreshortened musculature of the arms with powerful economy. The arms become abstractions of arms, not just anyone's arms, but specifically the boxer's arms. And this kind of focusing in terms of carving, exaggerating abstracting occurs again and again in his work.

A series of glazed terra-cotta figurines add still another phrase to King's already large vocabulary. They range from serious portraits, smooth and Renaissance-like in their suppressions of naturalistic detail, to gay capriccios—variations on archaic Greek conceptions that only Picasso understands in this manner. Their color is consistently just. King knows how to make color an ally. His sculptures are never painted just for the sake of coloration, but always the color further elaborates or enhances some aspect of the piece itself.

Edward Higgins, who made his debut at the Leo Castelli Gallery, is a young sculptor whose means are already so well mastered that he is able to present what amounts to a personal style.

Higgins takes parts of boilers and plumber's pipe, cuts them, burnishes them, makes them into hollow containers for masses of carved plaster. The combination of the cool, lustrous metal which Higgins leaves usually in dark tones, and the warm, sensuously carved plaster is really striking.

The shells of steel and iron are welded very discreetly. At their joints, Higgins polishes away the traces of seam, and works to achieve a continuity of profile line. He sometimes fills them up with plaster so that a windshield-like effect occurs. But—and this is more interesting to me—he sometimes makes a shelf, or a deep hollow and only partially fills it in with plaster so that the shadows play over the gleaming white, stressing the delicate curve of the plaster form, and making a strange tension between steel and plaster—between that which is unyielding, and that which is fragile. Even though the plaster forms are massed in great volumes, they do keep their fragile character, and it is the contrast that makes Higgins' work so impressive.

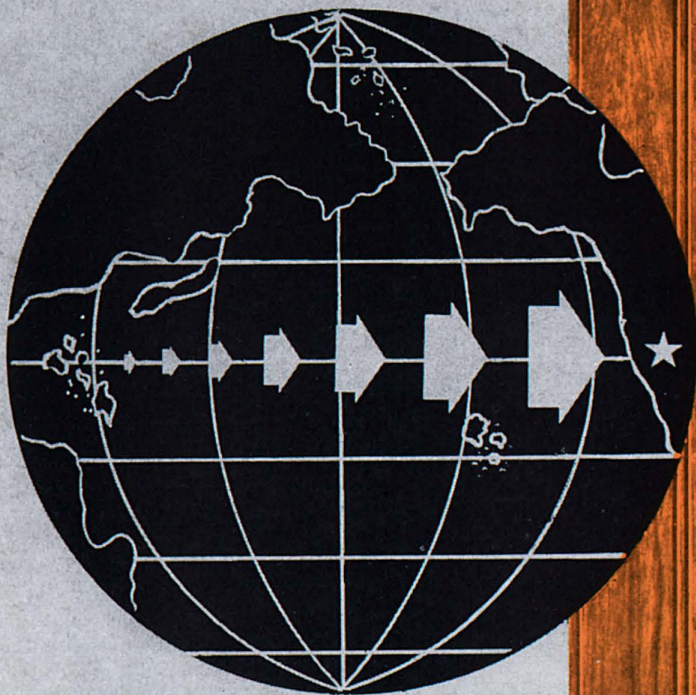
MUSIC

(Continued from page 4)

Next Mr. Berio took charge of the electronic controls to play from tapes, over capacious *Altec* speakers at the four corners of the hall, a "spontaneous, improvised piece" by Bruno Maderna, "in which all of the tone is produced by a white noise generator, a continuous crescendo of density and dynamics." White noise is to sound what white light is to color, the absolute composite, before it has been refracted into the spectrum of color or tone. White noise, those who have heard it tell me, resembles a hum or low buzz. To turn white noise into sound, the composer takes it apart and recombines it in varying densities and quantitative ratios. The dynamics, which, in nearly all electronic music I have heard, seem weak in attack, are imposed by swelling and thinning out, by rising and falling contours, so that the composition flows in waves. As in the other works by Maderna that I have heard, this *Continuo* lacks directive ideas; the provocations that begin by stirring attention are soon lulling it to receptive vagueness. This wave-like bubbling and spiraling water-music bears an uncomfortable resemblance to that great moment in Strauss's *Symphonia Domestica*, when the bathtub water, in what used to be thought great orchestral dexterity, drains out of the tub.

When one talks with Luciano Berio, one is aware of a completely serious dedication; and I am sure Maderna believes no less that he is making music. Yet there is in all this music an element of jest—I doubt that one may call it wit or comedy.

(Continued on page 32)



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notes

in passing

How is it that its potential victim can recognise a buzzard by its shape or shadow, and take evasive action? How can a small boy tell you the name of an aircraft flying high overhead? Or, for that matter, how do we recognise "A" as the first letter of the alphabet? Or how can we distinguish a Southern drawl from a Brooklyn accent, or a word spoken in French from a word spoken in Russian?

It is done by "pattern identification," the recognition of a visual image or the form of a sound. It depends on remembering shapes, or sounds, comparing them with others and associating them with concepts. The alphabet is a visual imprint in our memories. We have stored away in our brains sounds which can cross-refer to other sounds and associate them with accents or languages which we hear.

A meeting of "The Computer People" (as they call themselves) was concerned with the remarkable machines which can do incredible sums at fantastic speeds; have prodigious mechanical "memories" which can store information; can be taught to think; can control other machines; send artificial satellites into orbit, or rockets to the moon; and translate one language into another.

All these things are done by what is called "programming." The experts work out the ways in which information can be stored in the machines and instructions about how that information can be used or recovered. A programme is a numerical code, like a secret service cipher which the electronic brain-cells can unravel. The information and instructions have to be fed into the machines as punch-cards or punch-tapes. This means that while the electronic part of a computer can handle at least 10,000 "bits" of information in a second, a great deal of time has to be spent in working out the programme and punching out the instructions.

If text in (say) French is to be translated into (say) Russian it has to be typed out on a machine which converts it into punched symbols. The machine then analyses this punched information, compares the words it has been given with the comparative dictionaries which have been similarly punch-fed into it. It makes the translation again on to tape which operates an electric typewriter and produces the Russian in readable form.

The ideal, of course, is to confront the machine with the actual written page and have it quickly reproduce the translation as another printed page. It would be even more useful if it could take a voice speaking in French and translate the language either as a Russian text or as an artificial voice speaking in Russian.

In the past twelve years, "The Computer People" have increased from a handful to hundreds of thousands. Their computers have been transformed from devices for doing arithmetic into thinking machines, with faculties uncannily human. It is only a matter of time before they acquire "pattern identification."

What does it involve? There is no difficulty about electronically seeing and conveying an image. That happens in television. The camera records the image, converts it into electrical signals which are transmitted and re-assembled on the television receiver screen. The human viewer does the "pattern identification." The radio and the telephone converts the spoken word into signals which are reconstituted as the identical voice at the other end. But the human listener does the "pattern identification."

Images and voices can be memorised electronically. The television pictures can be stored, not just as visible film as in the cinema but as the recording, on magnetic tape, of the signals which, reactivated, will faithfully re-appear as a picture on the television screen. The same, of course, is true of tape recordings of voice "patterns."

Another remarkable advance is a device which takes a voice, analyses its frequencies and expresses them as a code, like sending a telegraph message instead of a telephone voice. This code is then deciphered at the other end and the receiving machine reproduces the code as an artificial voice. It is not the voice of the original speaker but it can be coded even to convey an accent; it can be recognisably Scottish, for instance.

That is another step towards "pattern identification." "You say 'tomahto'; and I say 'tomato';" (In the words of the song) or the French say "formidabile" and I say "formid'ble." And the voice-coder can tell the difference.

The technical difficulties are, however, formidable (or formid'ble) because for identification purposes the machine has to have a memory which not only stores images but can compare them—associate them with the ideas which they represent. It has not only to recognise the letter "A"; it has to realise that is the first letter of the alphabet. Or "2" is no longer the number with which the digital computer is familiar; it is an image which has to be built up. In arithmetic "2" is 1 plus 1—three "bits" of information but as the Japanese scientists, reporting on their work on "pattern identification" pointed out, the image "2" needs 120 "bits" of information to make it identifiable.

(Continued on page 32)

CHICAGO DESIGNS A NEW GOVERNMENT CENTER

Throughout history, the government building has been an architectural expression of its nation's political and social character.

In the Roman Forum, we see the power, majesty and order of the Empire. St. Mark's Square expresses the love of beauty and the close relationship between the religious and political life of Venetian society. The grandeur, formality and finesse of the Palace of Versailles represent the spirit of seventeenth century France.

These public edifices not only served as centers for directing governmental affairs. They were and still are focal points for all phases of civic life.

Until recently, most local government buildings in America were stepchildren of the architecture of their times. Perhaps a reason was the traditional American distrust of government. Or it might have been that the new nation had not yet acquired a distinctive architectural style of its own.

At any rate, in all too many American cities and towns the least attractive downtown building is the city hall or county court house. And if it is not surrounded by hamburger grills and shoe shine parlors, it is in the midst of a vast open space used almost exclusively by pigeons. Of course, these characteristics do offer the advantage of making the local government center readily identifiable.

Since the end of World War II, rapidly increasing population and pressing problems in urban areas have created a need for expanded government services. Cities in all parts of the United States have produced plans for civic centers to meet this need.

From top to bottom:

CENTRAL AREA MODEL. This scale model (1 inch equals 200 feet) portrays the heart of Chicago in 1980, as developed under proposals of the Central Area Plan. The plan covers the 13 square miles in and adjacent to the downtown area. Its boundaries are North Avenue on the north, Ashland Avenue on the west, Lake Michigan on the east and 26th Street on the south. White buildings are proposed; gray buildings are existing.

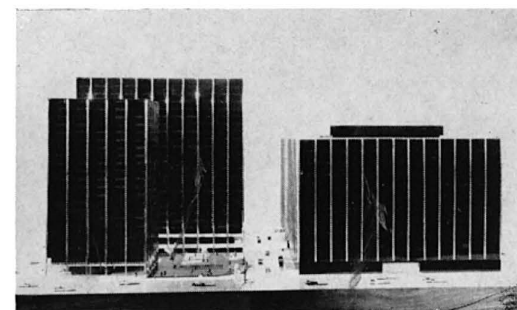
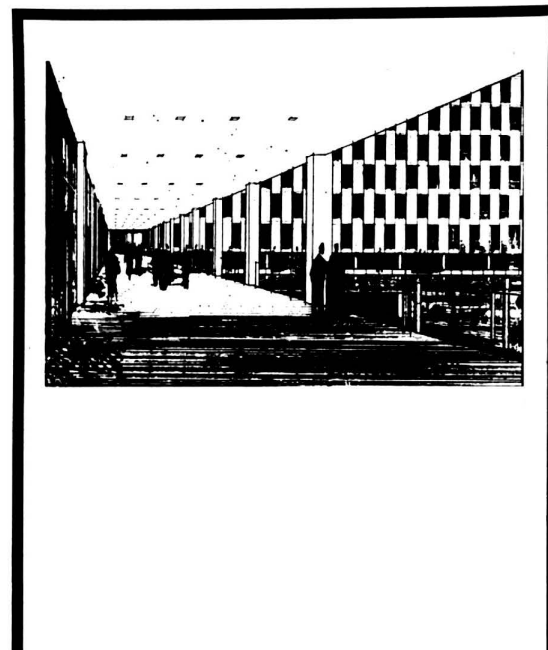
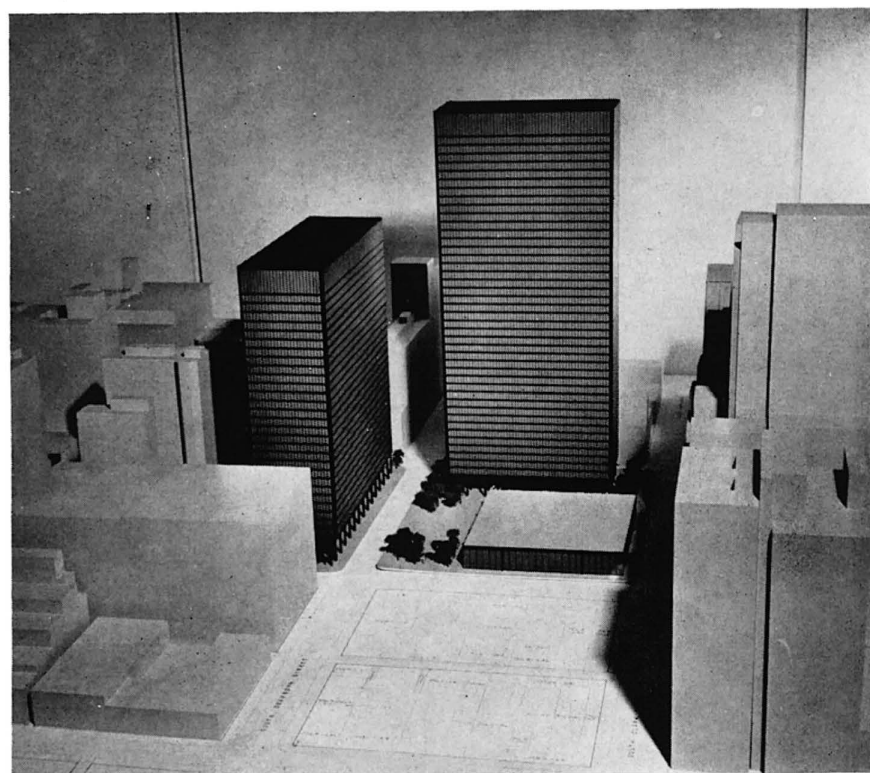
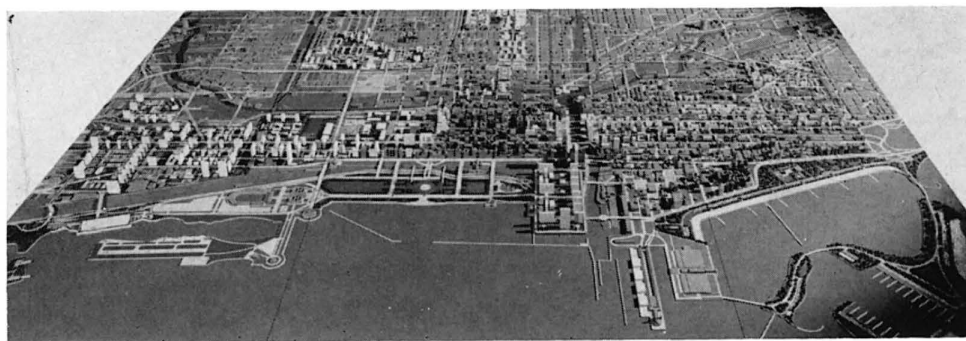
New city, county, state and federal facilities were among the plan's major proposals.

CIVIC PLAZA. A two-level plaza adjacent to both new buildings in the Civic Center would provide needed downtown open space. Walkways would lead to shops and exhibits in building arcades and to subway station entrances. Designs for the Federal Center on the south end of the Loop call for a similar plaza.

FEDERAL CENTER. With Court House at the left, Post Office in center foreground, and Office Building in center background.

PEDESTRIAN WALKWAYS. Building arcades in the City-County Civic Center will lead to walkways connecting the buildings. Similar facilities are under consideration for the Federal Center.

CIVIC CENTER MODEL. This schematic model illustrates Chicago's new Civic Center, looking south from Randolph and Clark streets. Included are the Civil Courts building (left center), the City-County Office building (left) and the civic plaza (left foreground). The existing City Hall-County building is shown on the block west of the center.



IRA J. BACH, COMMISSIONER OF CITY PLANNING, CITY OF CHICAGO

In many cases, these plans call for immense vistas of formal open space adjoining massive, functional buildings. Considerable criticism has been directed toward the forbidding quality of these centers, and toward their isolation from community life.

New government facilities are one of several urgent needs for downtown Chicago. In August 1958 the Department of City Planning presented the Development Plan for the Central Area of Chicago to Mayor Richard J. Daley.

This plan recommends new government, transportation, institutional, recreational, industrial and residential development over a 22-year period. It includes the 13 square miles in and adjacent to Chicago's central commercial district.

The plan's objectives for the central area are:

- to provide for new facilities necessary in downtown Chicago, in an orderly pattern of development and in the best possible relationship to one another.

- to develop efficient, safe systems of access and circulation.

- to redevelop blighted areas with new residential, institutional and industrial uses, and to prevent the further spread of blight.

- to provide a wide range of near-downtown housing accommodations, with an emphasis on middle-income apartments.

- to retain the compactness of the central commercial district.

- to intensify the interest and diversity of the downtown environment.

Accomplishment of the plan's objectives rests largely upon private initiative. Of the total estimated 1½ billion dollar cost, 80 per cent would be private investment. Government agencies have two principal roles to play within this framework: first, to provide direct public services and facilities; and second, to encourage the type of private activities which will achieve the plan's goals.

Since announcement of the plan, many new developments have indicated a renewed confidence in downtown Chicago. High-rise apartment and office buildings are now under construction, and others are planned. Many will be concentrated along the banks of the Chicago River. Several urban renewal projects will soon offer new middle-income housing.

Construction of government buildings will be one of the first direct steps taken by public agencies in revitalizing the central area. The

plan proposes two major complexes, one for city, county and state offices in the north end of the downtown Loop, and one for federal offices in the south end.

Both areas will make use of existing government property. In the north Civic Center, present public buildings will be retained and related to new structures. This pattern will help to maintain the compactness of the central commercial district.

The two complexes will be closely associated with other downtown facilities, rather than being isolated in a single monolithic development. The area covered will be small, not more than six blocks for both, including present buildings.

Each center will contain a plaza adjoining the buildings, the first public open space within the Loop. These plazas will also be small and usable. They will connect with rapid transit lines and with other downtown buildings.

Grade separated pedestrian walkways in both developments will provide safe, convenient access to and among buildings. It is anticipated that these facilities will establish a pattern of separated pedestrian and vehicular traffic in later private developments.

The plazas and building arcades will provide facilities for year-round, day-long activities. Civic gatherings, ceremonies, art exhibits, restaurants and concerts in the government centers will add new life and color to the heart of the city.

The Chicago Public Building Commission, County Board and City Council have approved development of a two-building Civic Center for city and county offices. Architects have been selected, and construction is expected to begin in 1961.

Land has been acquired and drawings are being prepared for the federal center. New State of Illinois facilities, near the city-county complex, are in the preliminary planning stage.

During the past half century, the population and economic growth of the Chicago area have increased the need for courts and government offices. Few facilities have been constructed in the central part of the city during this period. As a result, many city and county offices are in cramped, obsolete quarters. Locations are scattered and inconvenient, and court calendars are congested. Inefficient design has increased operating costs.

In 1957, the Mayor directed the Department of City Planning to consider public housing needs in its central area studies. The Central Area Plan, announced in 1958, calls for new government facilities in locations offering maximum convenience to the public. These proposals were based upon space need studies by the department and by the Real Estate Research Corporation, as consultants.

A later report by the department to the Public Building Commission recommended the development of the first stage of a Civic Center in the block immediately east of the present City Hall-County building. The commission approved this plan on February 10, 1960, and the City Council on April 27.

A Civil Courts building, City-County Office building and two-level civic plaza will occupy the block, bounded by Randolph, Dearborn, Washington and Clark streets.

The 21-story Civil Courts building will rise on the south half of the block. It will contain 600,800 net square feet of floor space, with 145 court room suites on floors 9 through 20. It will house all municipal and county civil courts and related offices.

The City-County Office building, also 21 stories, will rise on the northeast portion of the block. It will provide 279,450 net square feet of floor area. City, county and related municipal agencies will be grouped in the new building on a functional basis.

All courts and some departments in the present City-County building will move to the new center. Vacated space will be remodeled to accommodate other offices now operating at scattered locations. The Civic Center proposal also contemplates exterior redesign of the present City Hall-County building.

A two-level civic plaza will occupy approximately 40 per cent of the land area on the 121,000 square foot block. A below-grade level will adjoin Clark and Randolph on the northwest corner, and a street-level promenade will link the two new buildings on the east side of the block.

Both plaza levels will be landscaped and will connect directly with the buildings. Arcades will house shops, restaurants, and exhibits.

Various levels within the Civic Center will provide access, circulation and services for the buildings. The sub-plaza level will contain utility space, a parking area and truck loading docks. A passageway will connect the present City-County building.

(Continued on page 30)

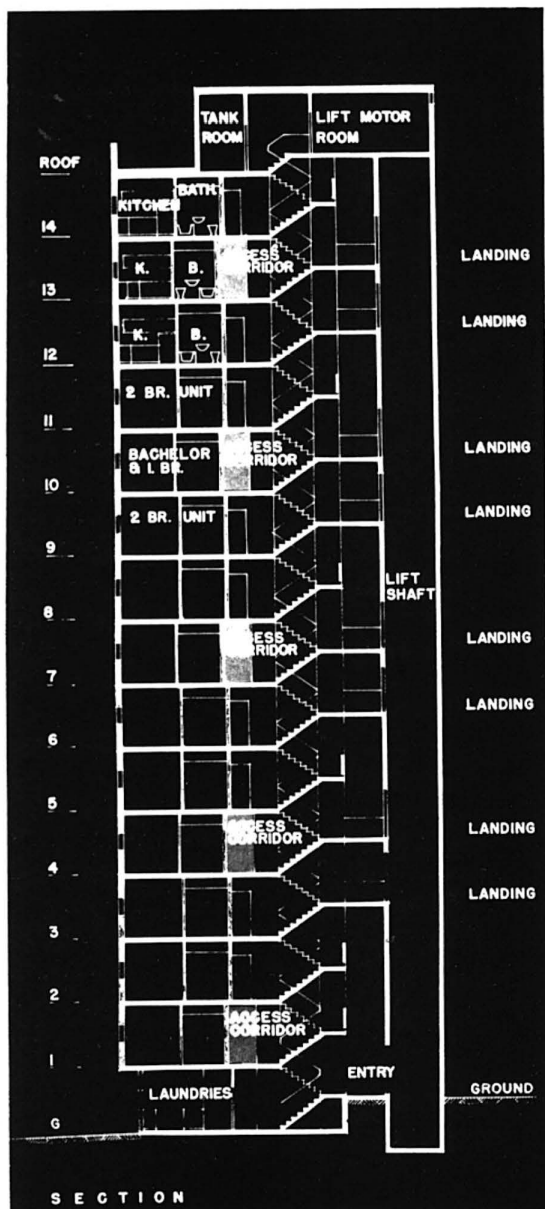
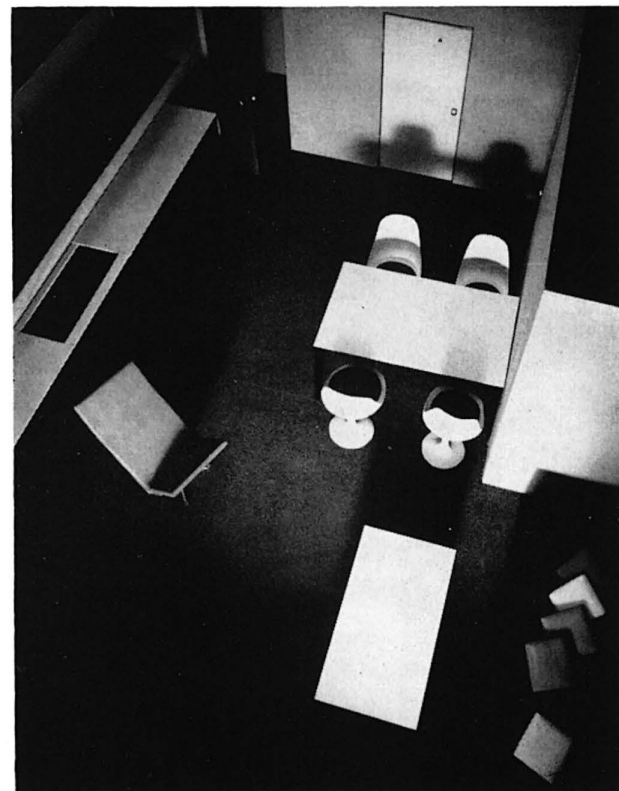
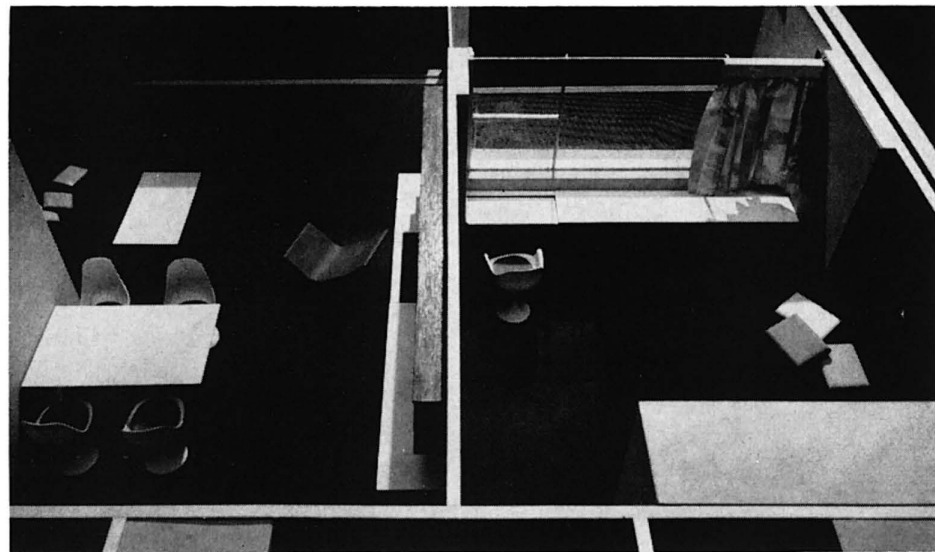
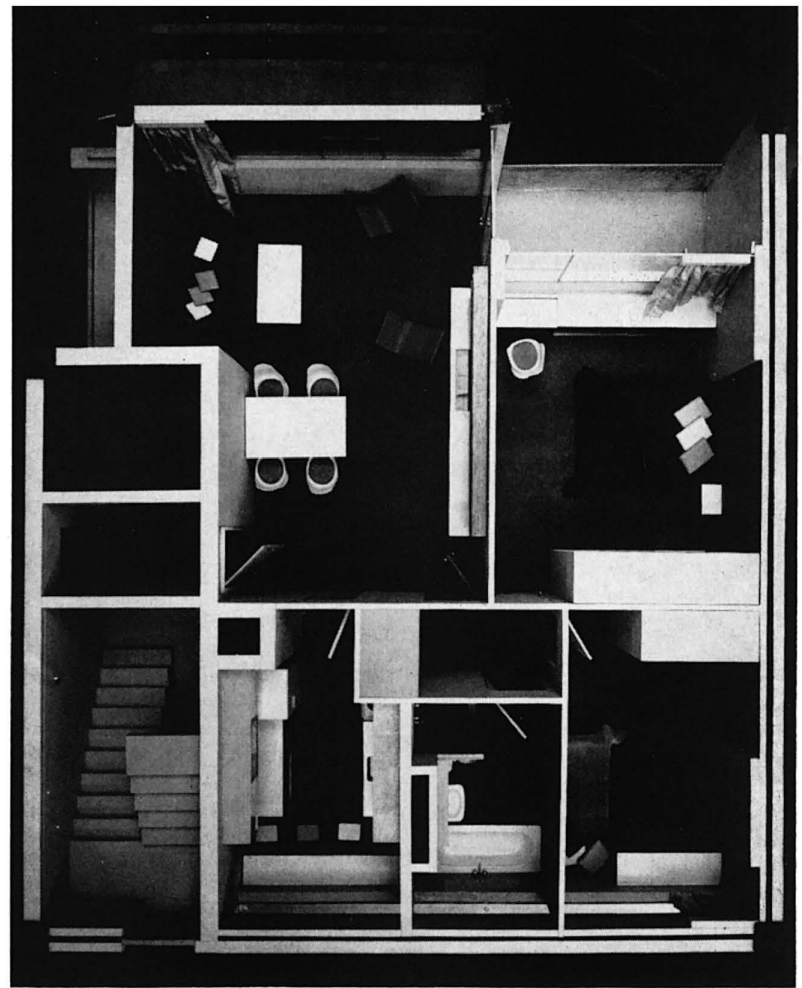
LOW-COST HOUSING BLOCK IN SYDNEY, AUSTRALIA

BY HARRY SEIDLER, ARCHITECT

The problem in this project, for the Sydney City Council, was to provide approximately 50% two-bedroom apartments of 630 sq. ft. each, 25% one-bedroom apartments of 455 sq. ft. each, and 25% bachelor apartments of 335 sq. ft. each. A total of 141 apartments were planned in a "skip level" slab block, with an access corridor on every third floor. This arrangement provides the minimum of public circulation space for that number of units considering the by-law requirements of two isolated fire stairs.

All two-bedroom units are reached from the access corridor, one floor up or down, utilizing the required exit stairs as means of access. The elevators are contained in concrete towers outside the main building stop at the landing levels of the open stairs, a flight above and below the corridors so that only a few steps need be walked for most units with a maximum of one and a half flights.

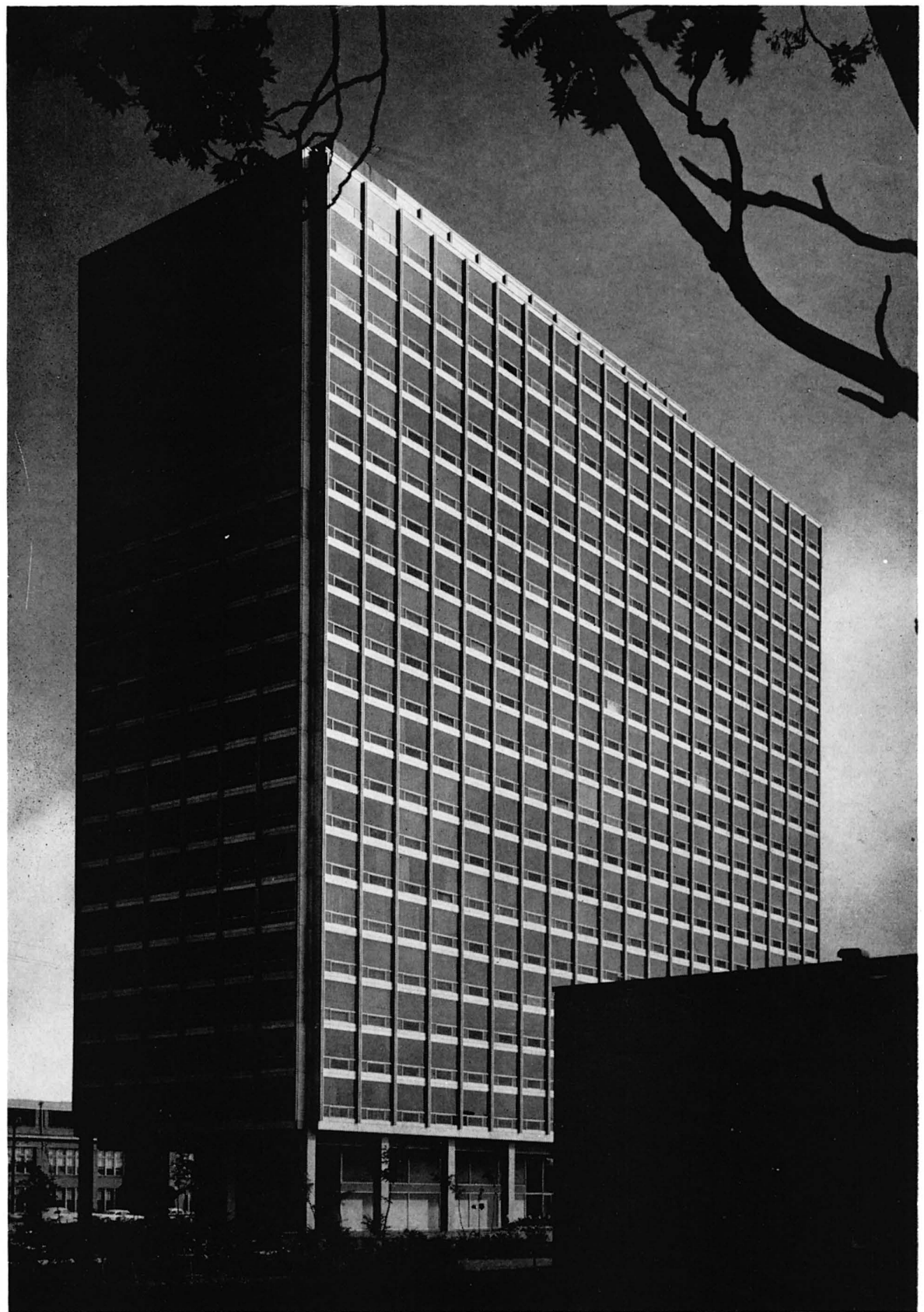
All plumbing is contained in four vertical ducts with adjacent bathrooms and kitchens. Interior bathrooms are mechanically ventilated. The difference in plans of the various apartments of the three floor groups creates lively facade patterns of different size balconies and projecting floors on the ends of the building. Laundries, stores, offices are located on the lower ground floor. Construction is flat slab reinforced concrete floors, exposed "off-the-form" on the exterior at each level. Walls are cavity concrete block with integral lintels. Windows are aluminum.



The 78-acre site in metropolitan Detroit is a short distance from the river. The area of the project provides approximately 4 acres for shopping facilities and 19 acres for parks and a new school. In all there will be six 20-story apartment buildings in the completed project, with low-rise apartment structures completing the plan in a beautifully articulated scheme of open areas. The multiple living structures consist of two-floor town houses, each with three bedrooms, and one-story row houses; all with enclosed garden areas leading to parking facilities and recreation malls.

The project will contain a large neighborhood shopping center with necessary parking areas attached, two large parking structures, a public school, a clubhouse, and a swimming pool. The first 20-story building, the "pavilion apartments," is the first of the six living units to be completed. The structure is identical to those erected in a similar project in Newark where the same structural module and basic computations were used. The building is centrally heated and cooled, therefore, has no air-intake grilles on the facade. The entrance level, under a colonnade, provides an entrance lobby containing the elevator banks, service offices and freight facilities.

LAFAYETTE PARK, DETROIT, MICHIGAN
FRANK KORNACKER, STRUCTURAL ENGINEER
WILLIAM GOODMAN, MECHANICAL ENGINEER
FOR THE ESTATE OF HERBERT GREENWALD AND SAMUEL KATZIN

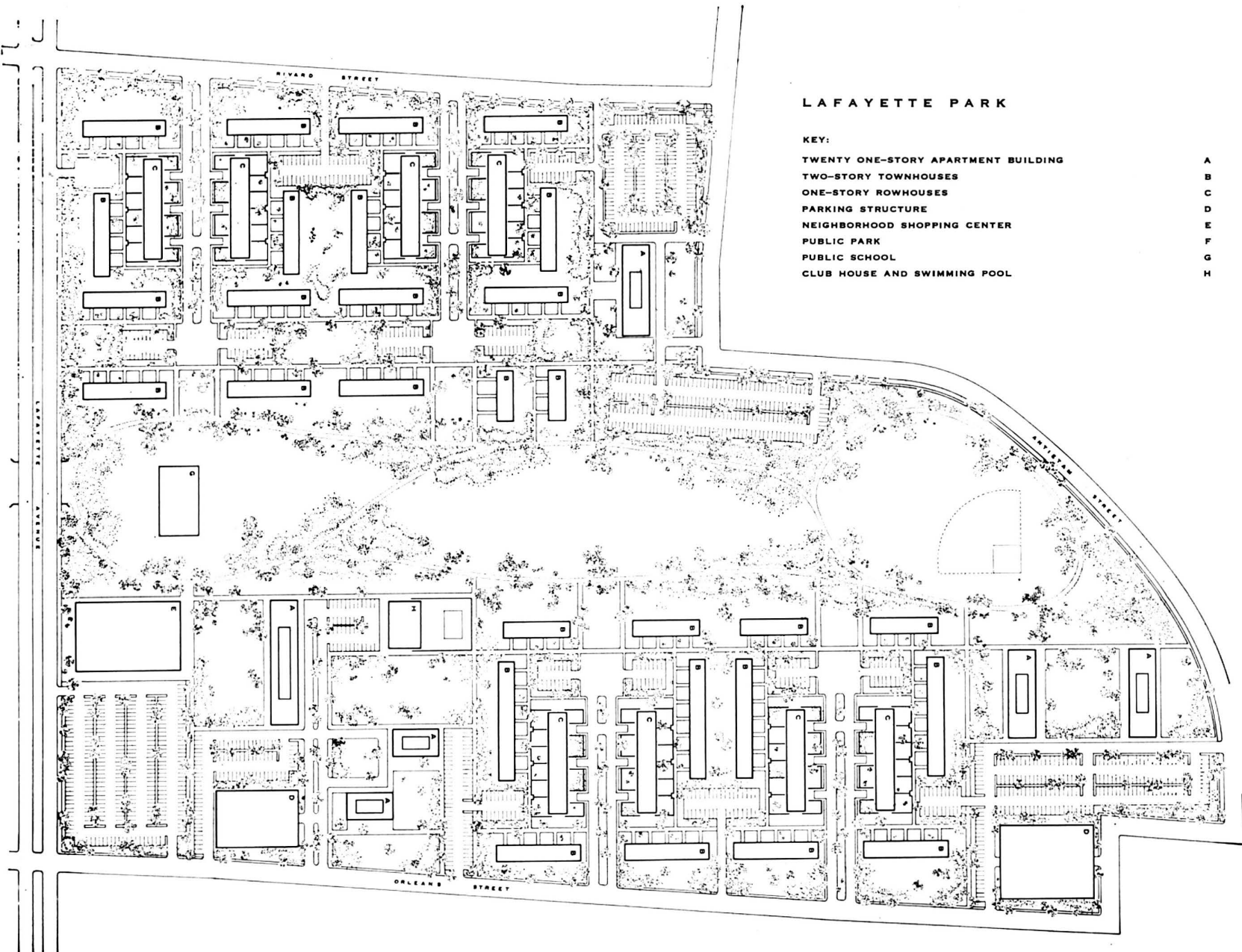


REDEVELOPMENT PROJECT BY MIES VAN DER ROHE



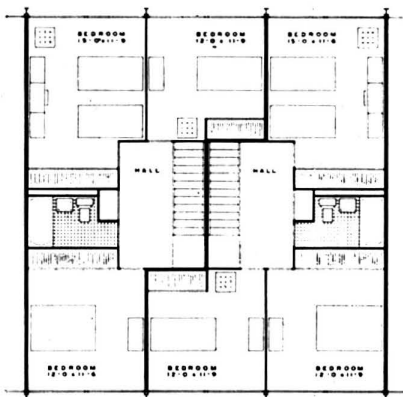


MIES VAN DER ROHE

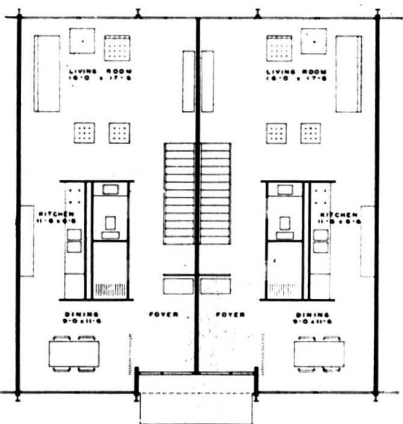
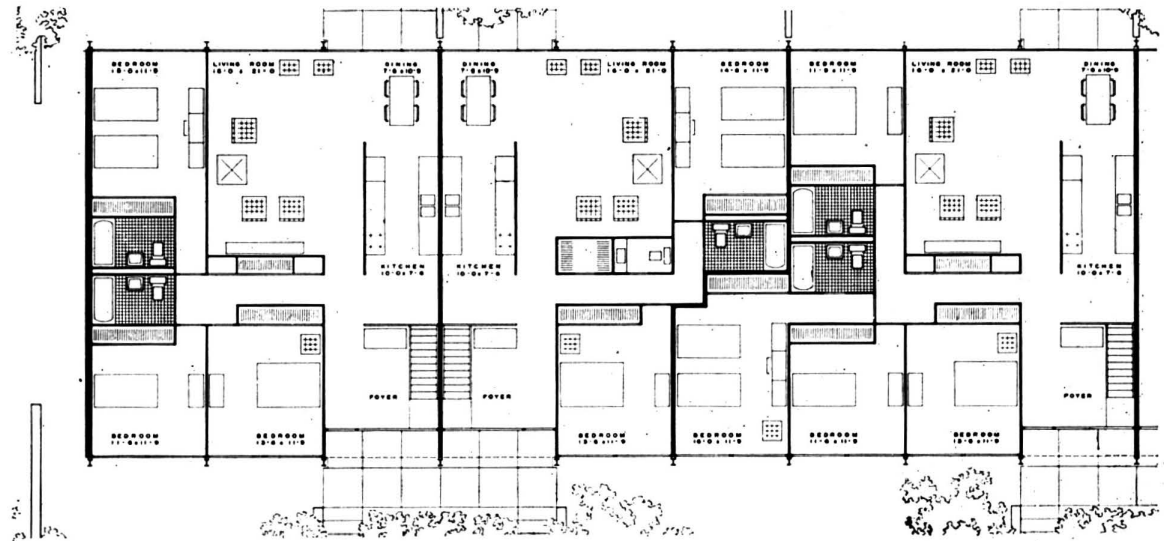




PHOTOGRAPHS BY HEDRICH-BLESSING
HUBE HENRY

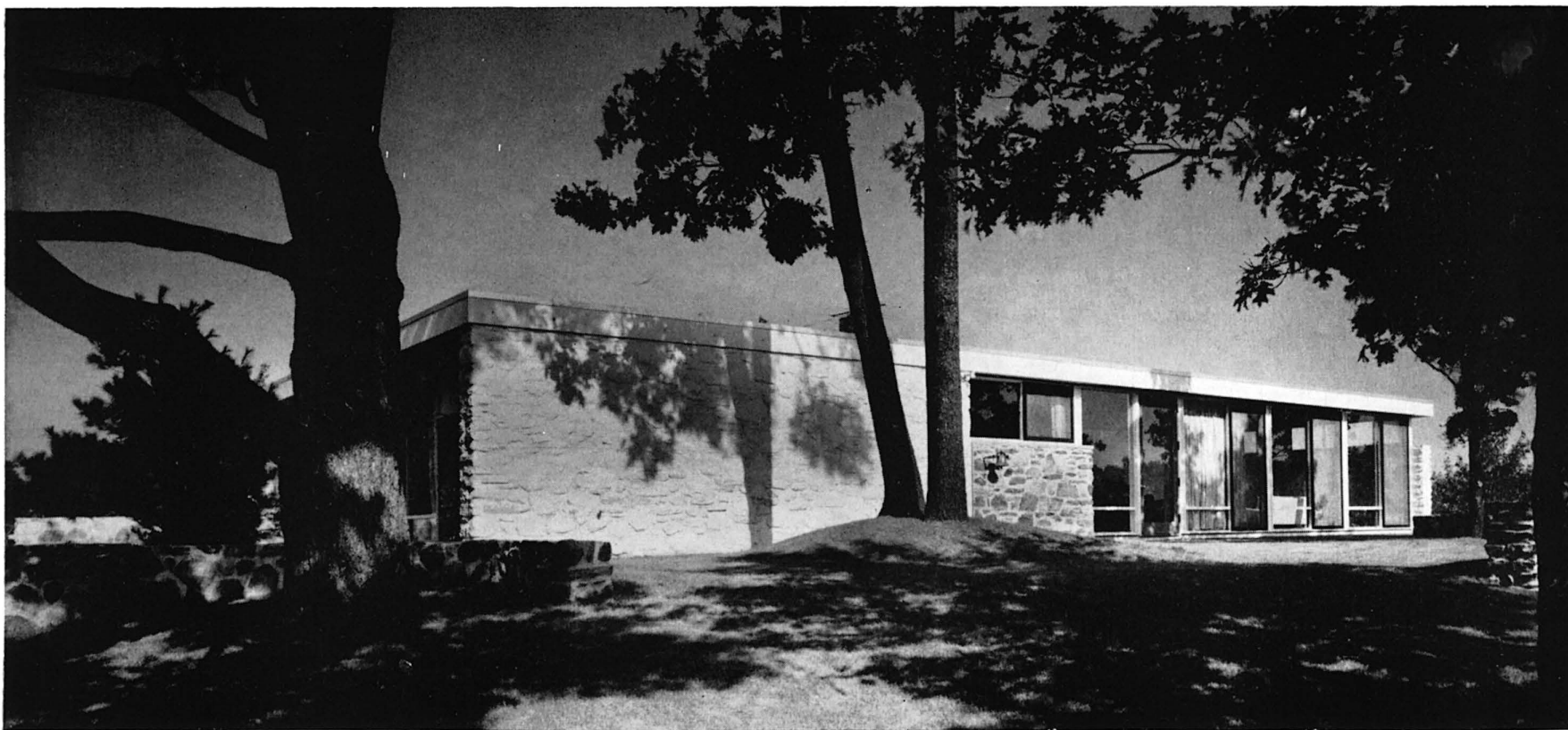


TWO-STORY TOWN HOUSE
SECOND FLOOR PLAN



TWO-STORY TOWN HOUSE
FIRST FLOOR PLAN



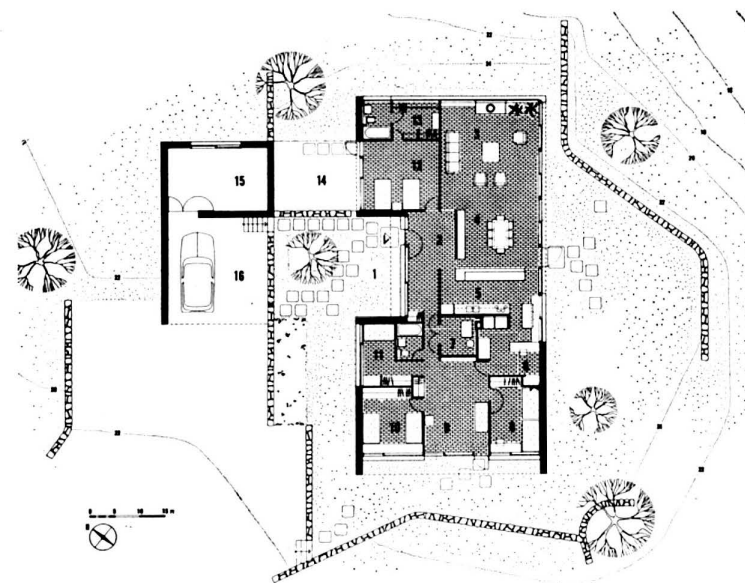


SMALL COUNTRY HOUSE

BY MARCEL BREUER, ARCHITECT

HERBERT BECKHARD, ASSOCIATE

DAN KILEY, LANDSCAPE ARCHITECT



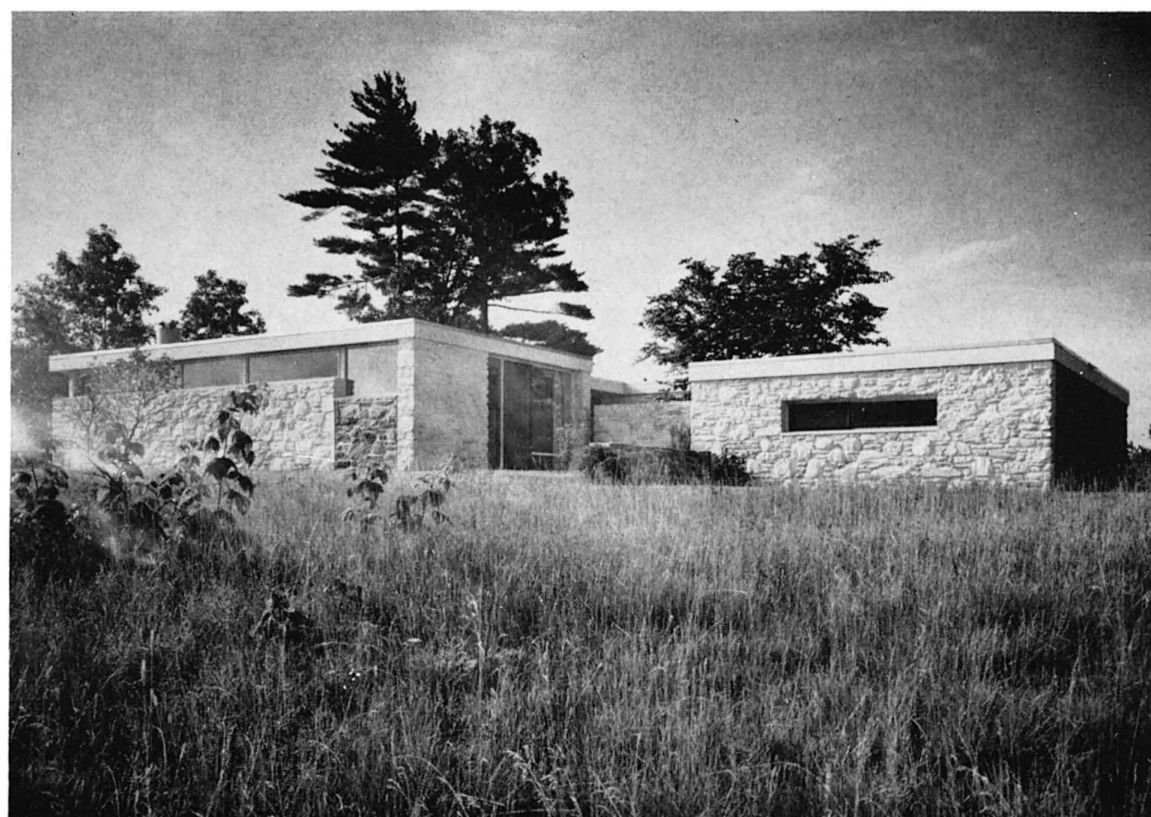
"Transparency through the use of glass is definitely one of our objectives, but transparency needs also solidity. Not for esthetic reasons alone, but because the total glass wall leaves out such considerations as privacy, reflections, transition from disorder to order, furnishings, a background for you, for people. Transparency becomes more crystalline next to solidity—and solidity makes it work." BREUER



This four-bedroom house, on a meadow-like site in Massachusetts, combines metal, glass and stone in a beautiful contrast of textures and surfaces. The entrance, over pebbled risers leads into a stone-walled courtyard. The entire house is brick paved for continuity and easy maintenance.

It is zoned into an adult and a children's area. The long living-dining room, the kitchen, the master bedroom and bath form one section reached from the entry. In the children's area three bedrooms are combined around a large playroom which opens to the entry yard and to a laundry-sewing area. The house has a solidity achieved through the discriminating use of large areas of natural and white-washed field stone.

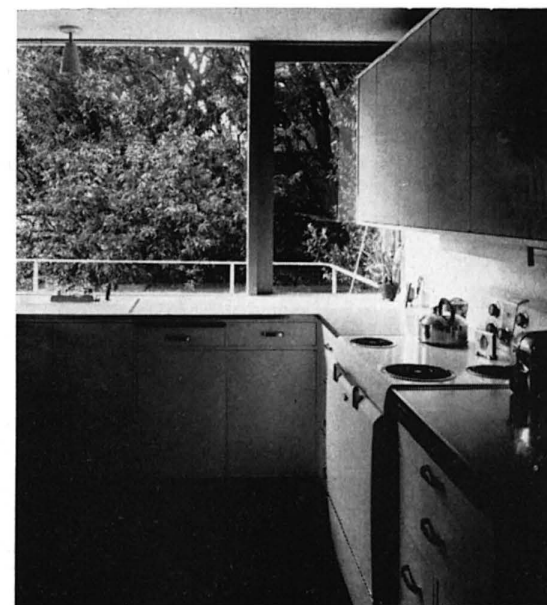
1. ENTRY COURT
2. ENTRY
3. LIVING ROOM
4. LIVING ROOM
5. KITCHEN
6. LAUNDRY-SEWING ROOM
7. HEATER ROOM
8. CHILD'S ROOM
9. PLAYROOM
10. CHILD'S ROOM
11. CHILD'S ROOM
12. MASTER BEDROOM
13. DRESSING ROOM
14. REFLECTING POOL
15. STORAGE-WORKSHOP
16. CARPORT



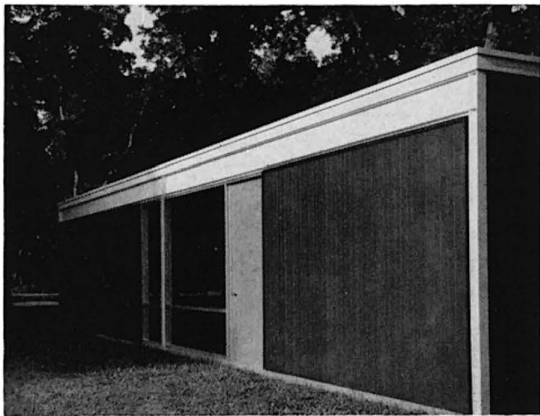
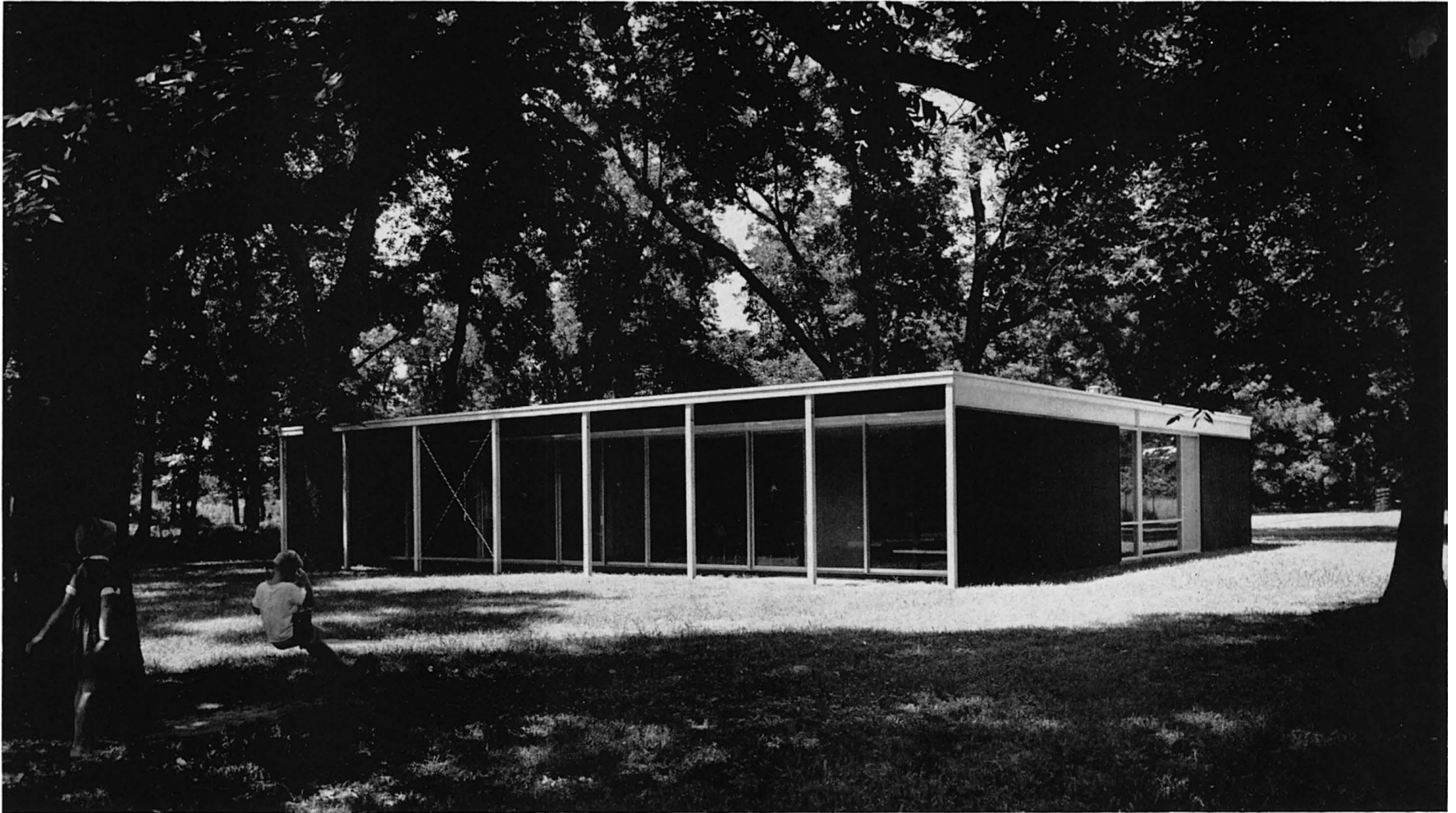
"When stone is used in a wall, it is no longer some sort of rock formation, but a clear-cut slab—made of stone for the reason that stone is a good and durable and texturally pleasant material.

"Even when a wall is free in shape—so free you might be tempted to call it organic—it is still made clear, crystal clear, that this is a wall built by a mason, and not a grotto or part of a romantic rock

BREUER

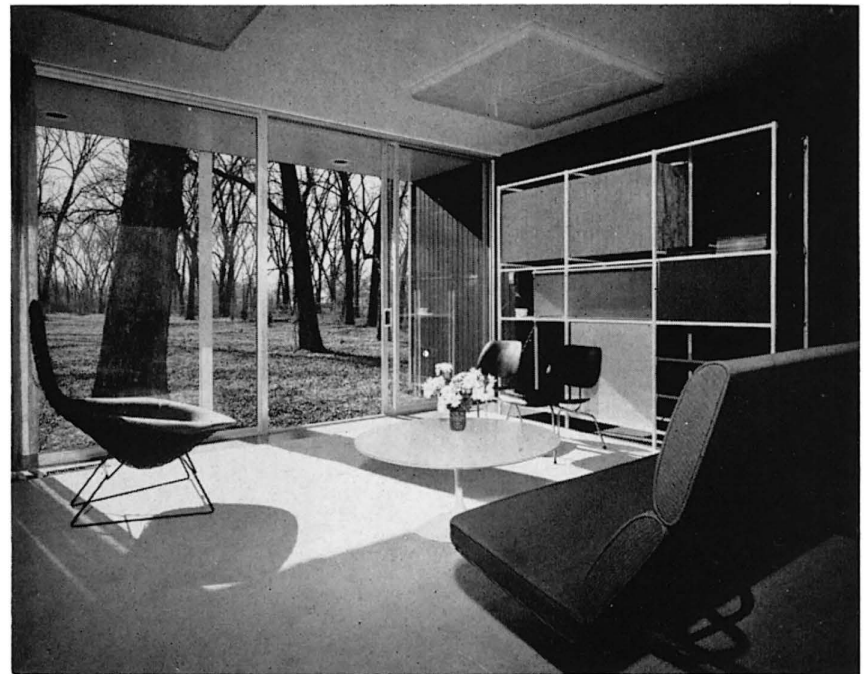


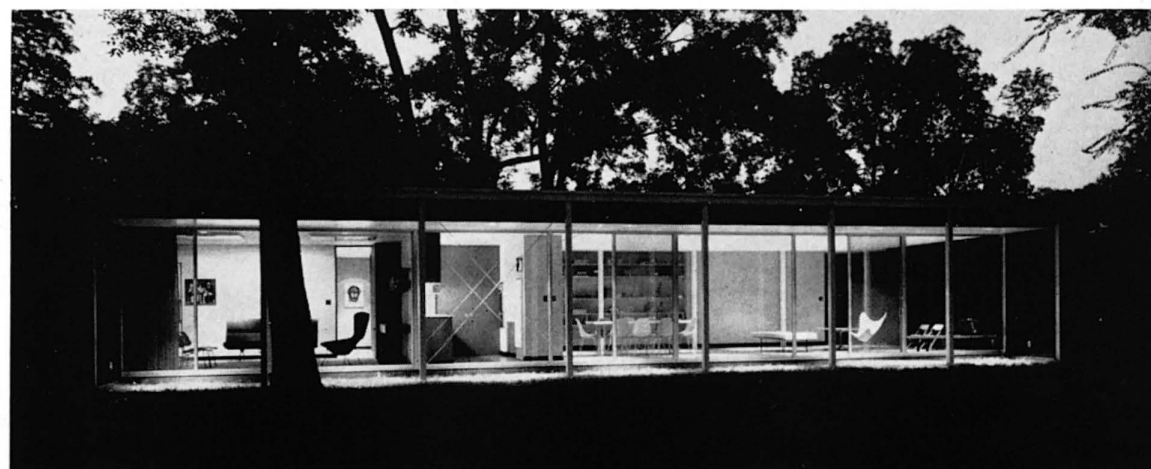
PHOTOGRAPHS BY BEN SCHNALL



HOUSE IN AN ORCHARD

BY MURRAY-JONES-MURRAY, ARCHITECTS



**CONSTRUCTION:**

STRUCTURAL STEEL FRAME
 REINFORCED CONCRETE SLAB ON GRADE WITH
 INDEPENDENT FOOTINGS AND GRADE BEAMS
 GLASS IN ALUMINUM FRAMES
 REDWOOD VERTICAL SIDING
 GYPSUM BOARD PARTITIONS AND CEILING
 ACOUSTICAL TILE IN LIVING SPACE AND HALL
 SHEET VINYL FLOORING
 CERAMIC TILE IN BATHS
 WALNUT DOORS AND MILLWORK

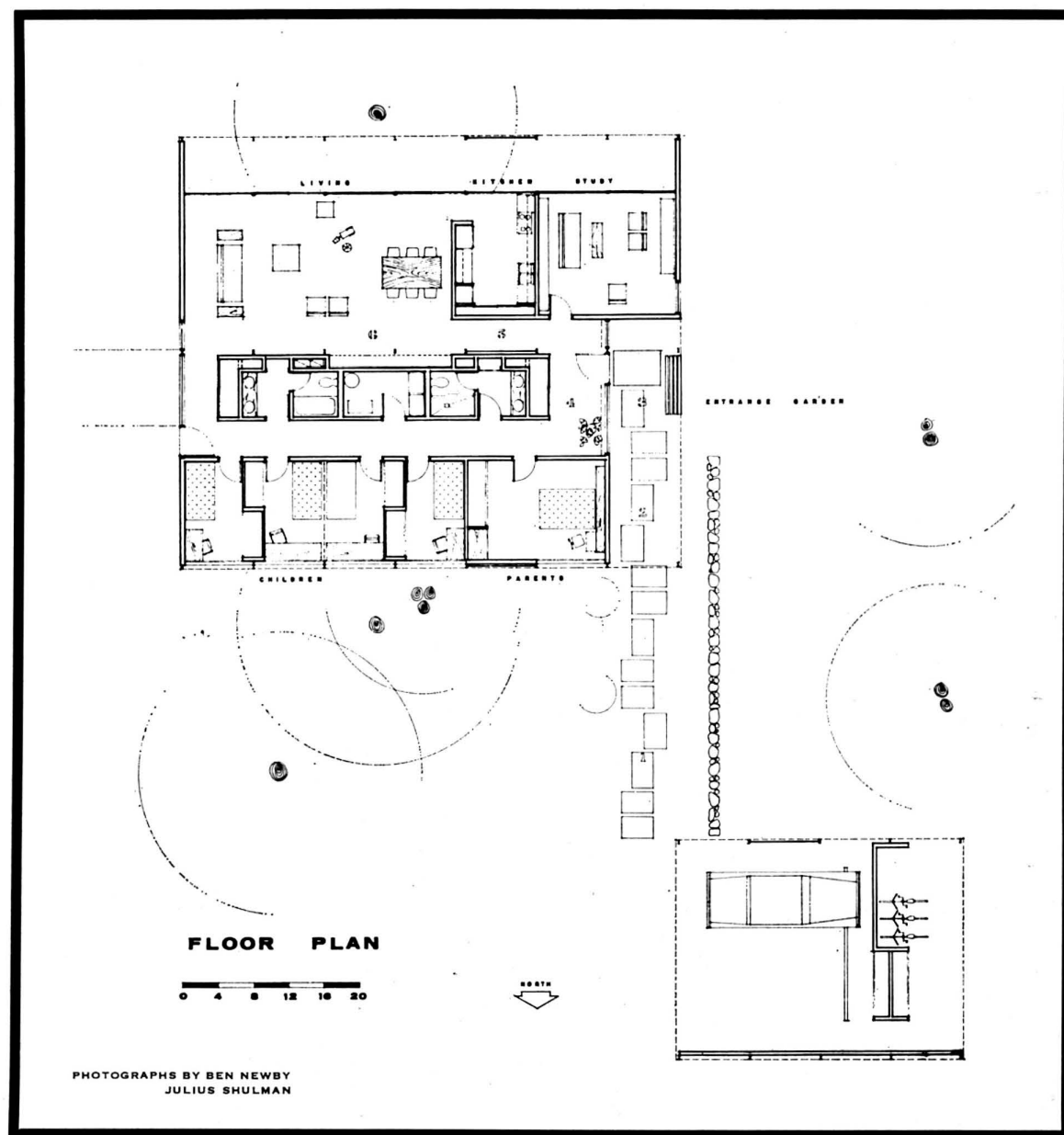
MECHANICAL SYSTEM:

HOT WATER BOILER
 WELL WATER USED AS REFRIGERANT
 AIR HANDLING UNIT
 UNDERFLOOR PERIMETER DISTRIBUTION
 TWO-ZONE CONTROL

The site, in Oklahoma, is a flat two acres in the midst of a large pecan orchard. The client required provision for both group activities and individual privacy for a family with four children. It was decided to make an extensive use of industrial materials and building techniques.

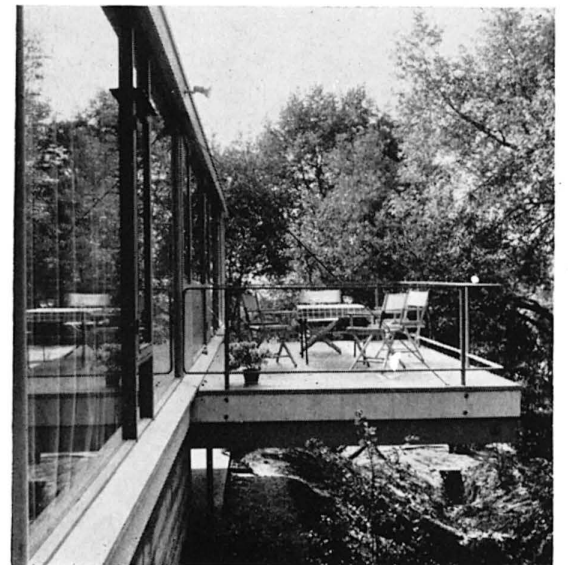
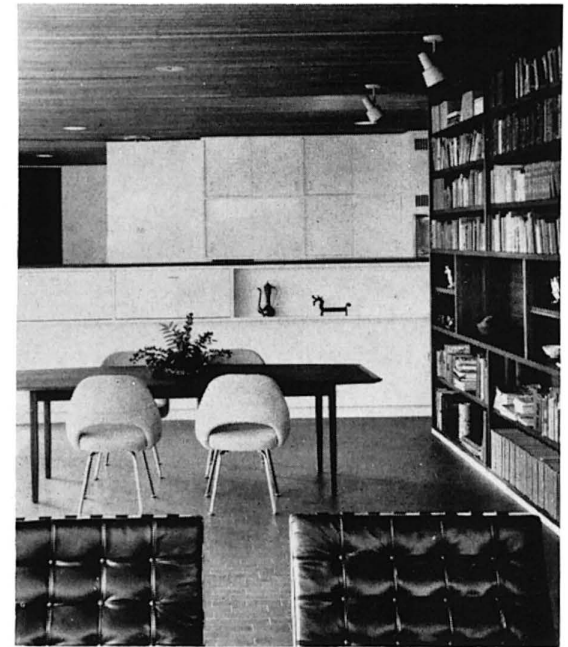
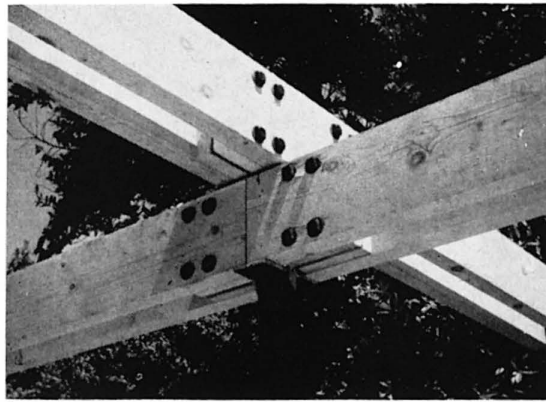
The entire living room is opened to the south and overlooks a heavily wooded area and is separated from the sleeping zone by the baths, laundry, mechanical equipment and storage. The entrance, under a generous canopy, is between the house and a stone wall. The foyer is walled by unpolished plate glass, and the living room is reached through a short corridor.

The steel structural system is painted white with strong color being used only for accent. A continuous ventilation slot has been provided under the steel deck for the full length of the north and south walls. This, coupled with the protected glass areas and slab on grade construction, results in a 10°-12° F. summer temperature reduction.





HILLSIDE HOUSE BY DONALD OLSEN, ARCHITECT



The site is a small, steep-upgrade, irregular shaped city lot in a well established neighborhood. The numerous surrounding perpetually green bay trees and the difference in elevation of the neighboring houses assure required privacy. Grading was a determining factor. The maximum cut at the rear in coordination with the maximum driveway steepness quite precisely dictated the elevation of the house. Setbacks, easements, differing land slopes, together with the odd shape of the lot established the position of the house. The technical difficulties involved in providing car storage and the entrance under the house proved their worth in the convenience of sheltered access. The ample space under the house is an excellent place for children's play during inclement weather.

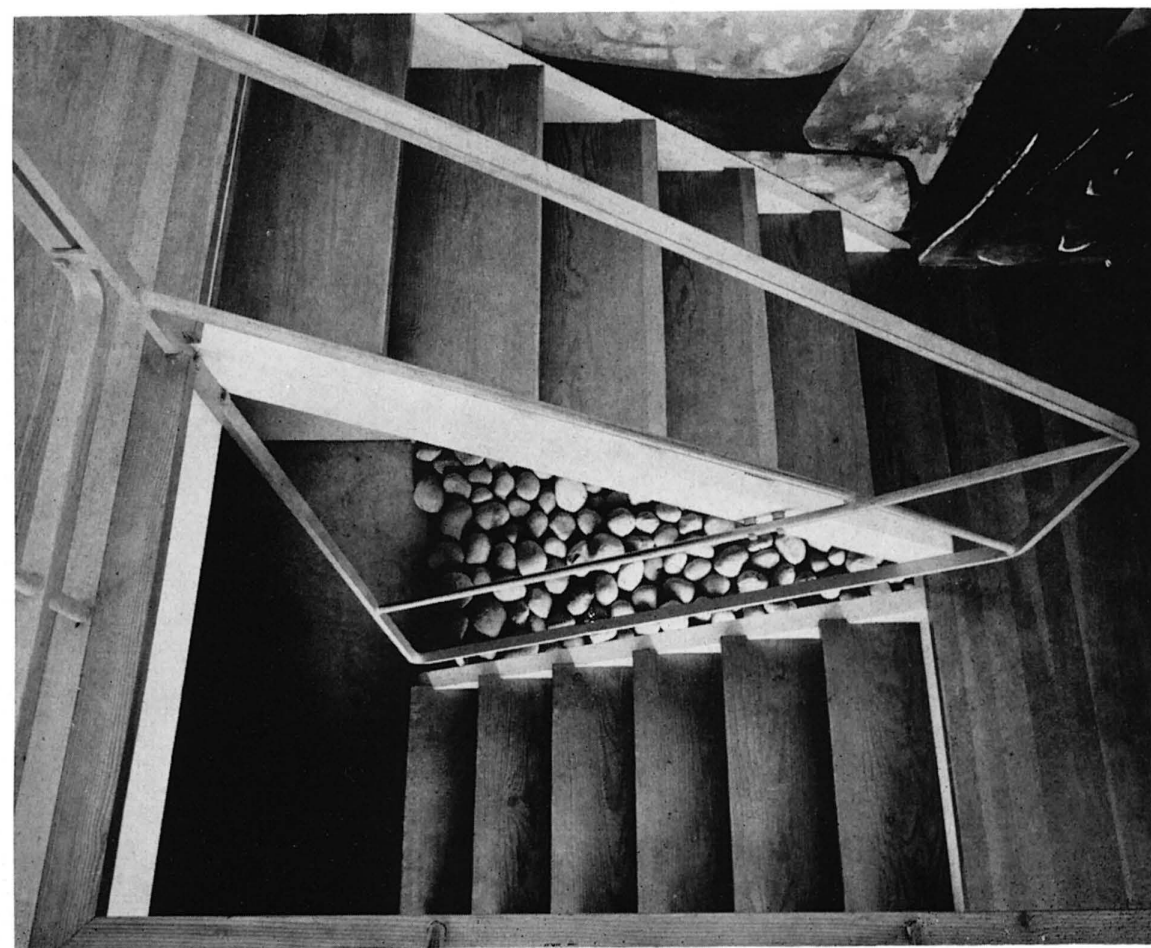
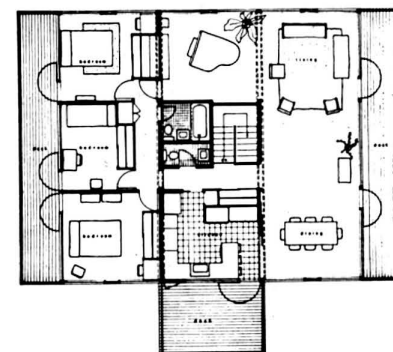
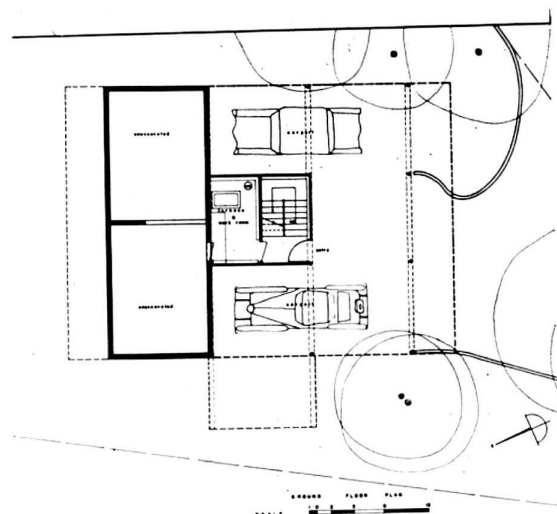
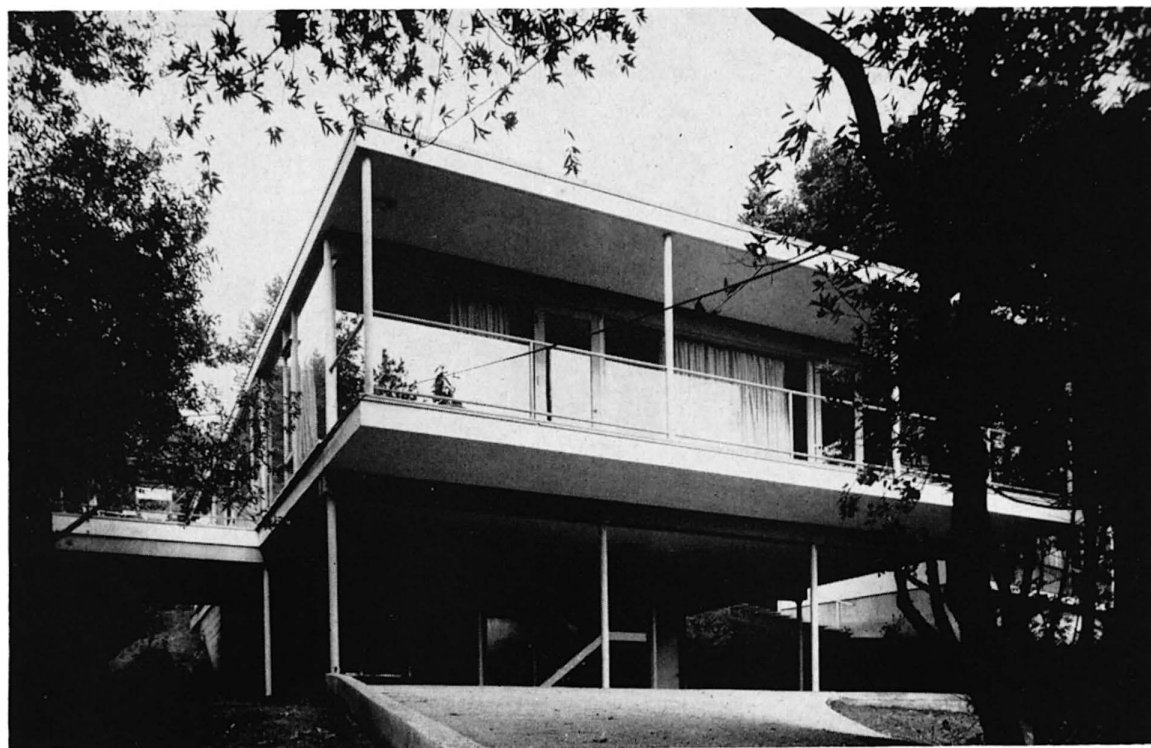
The entrance at the center of the house preserves the perimeter, uninterrupted, for the assigned use-spaces. Besides the entrance, the central bay contains two bathroom facilities above and heating, hot water and work room facilities below. The central bay is lighted on all four sides by clerestory windows.

Besides its normal relationship to the dining space, the kitchen, on the west, serves the outdoor hanging deck. The deck overlooks the pleasant creek area, is surrounded by trees and is completely private. An opening sash provides direct counter service to the deck.

The covered deck on the street side provides a nearly perfect control of the south sun. Due to the elevation of the living floor above the street level the deck floor provides absolute privacy from the street. The rear deck provides direct access from the bedrooms to the rear. When the landscaping of the sharply rising rear bank is finished, this will become a pleasant intimate outdoor area.

The entire structure is supported on sixteen $3\frac{1}{2}$ " round steel pipe columns, forming a structural system of nine equal bays—eight perimeter bays and one central bay. All horizontal framing is of wood. The walls and partitions are non-structural. All vertical loads and lateral shear loads are taken by the column and beam system. The wood-to-steel bolted moment-connections absorb the lateral stresses. The floor and roof diaphragms distribute the lateral loads equally to the sixteen column points. Thus each column absorbs $1/16$ th of the total lateral load at floor and roof respectively. As shown in the accompanying photographs, each connection is designed to transfer to the columns the lateral shear loads in both the longitudinal and transverse directions. By means of alternation from one column connection to another, the double-membered beam system allows always one of the beam members to continue in length through two bays. Thus at any column connection in either direction, the member at one side of the column is spliced while the member on the other side is continuous.

The house is erected entirely by carpentry labor and requires no special subcontractors at the site. The advantage and flexibility of a continuous skeleton frame system (non-structural-wall) was achieved with great economy.



PHOTOGRAPHS BY RONALD PARTRIDGE

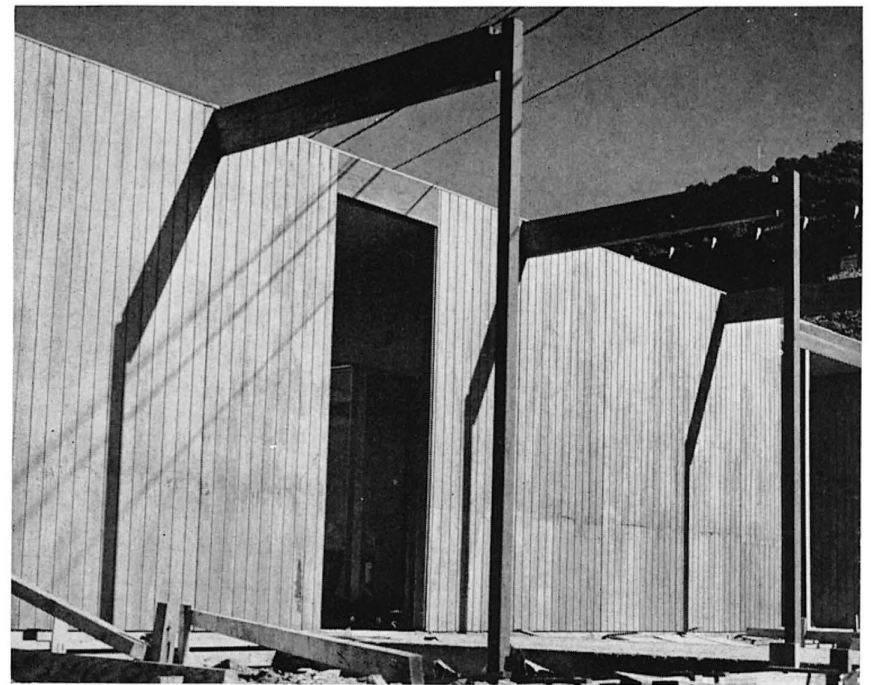
THE NEW CASE STUDY HOUSE PROJECT

A TRIAD BY KILLINGSWORTH, BRADY AND SMITH,

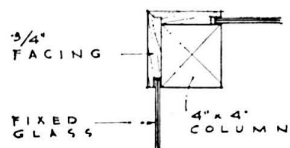
ARCHITECTS

WITH THE AMANTEA COMPANY, DEVELOPERS

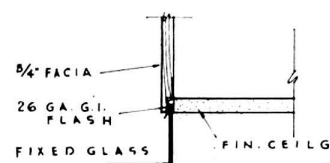
A PROGRESS REPORT ON ARTS & ARCHITECTURE'S THREE-HOUSE CASE STUDY PROJECT, IN LA JOLLA, CALIFORNIA



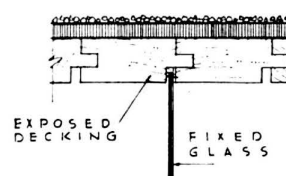
Construction photograph of House B showing entrance with 10-foot door and exterior overhead beams in place. Luan Philippine Mahogany Panels, from the Harold Jones Company, will be used for all exterior siding.



OUTSIDE CORNER @ COLUMN



TYP HEAD



HEAD @ DECK

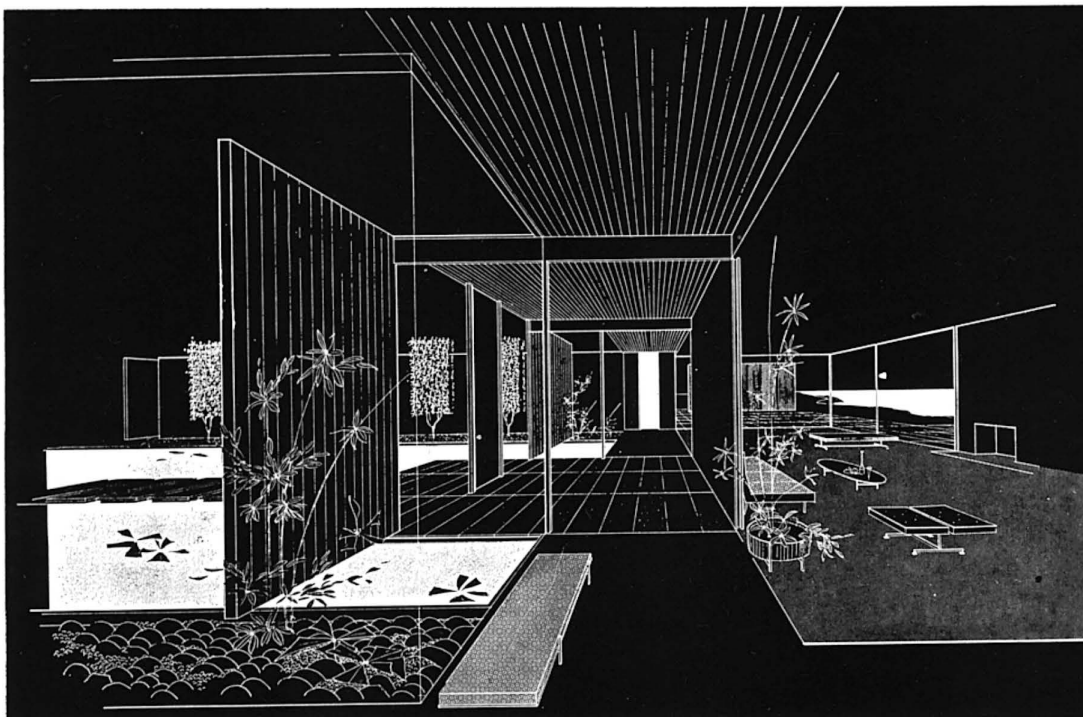
Construction continues at a rapid pace on all three houses of the Triad. With all the exterior materials in place the houses now express their final form. House "A" appears to be the most handsome and exciting of the three. High re-sawn redwood walls frame the formal courtyard entrance. This area when completed with the white precast stepping stones in the shallow reflecting pool and the white 10' high entrance door captures a sense of space rarely found in a building of this kind. Surprisingly this same space factor is found in the master bedroom wing of House "A" and in the relationship of the small courtyards of House "B."

The walnut cabinets of House "B" are now being set. These are used as a pilot model for the other houses. The kitchen base cabinets are set 10" above the floor on $\frac{5}{8}$ " square metal legs. The upper cabinets are hung directly to the walls without furred area above.

Tile selection is now complete and installation will start immediately. House "A" will feature Pomona Tile. All tile will be white with the "Laurel Leaf" pattern set in the rim of the recessed tub. The tile will extend from the bath as a terrace into the secluded bath courtyard. House "B" will feature flooring of Quarry tile in a sand beige color (Hacienda Standard) by Mosaic Tile Co. This will extend from the entry hall through the Loggia and out into the intimate courtyards. Tile in the baths and kitchen will also be by Mosaic Tile Co., and will be white as a foil to the walnut cabinets. The tile in House "C" will be by Gladding McBean and will also be white.

The decorating and furnishings of the three houses will be by Frank Brothers with Stan Young as decorator. The planning is well underway on this phase of the project. House "A" will be furnished in understated elegance with some fine old pieces of sculpture or furniture being featured. House "B" will be furnished in high styled contemporary with the finest of the contemporary lines being featured. House "C" will be furnished in the warm wood finishes of Danish imports or other furniture expressing this mood.

Landscaping is progressing rapidly in the planning stage. A middle ground has been established between idealistic schemes and necessary budget considerations. The large olive trees will be brought in as planned. Large areas will feature colorful perennials and some specimen plants will be used where needed.



House A: View through entrance foyer with living area on the right

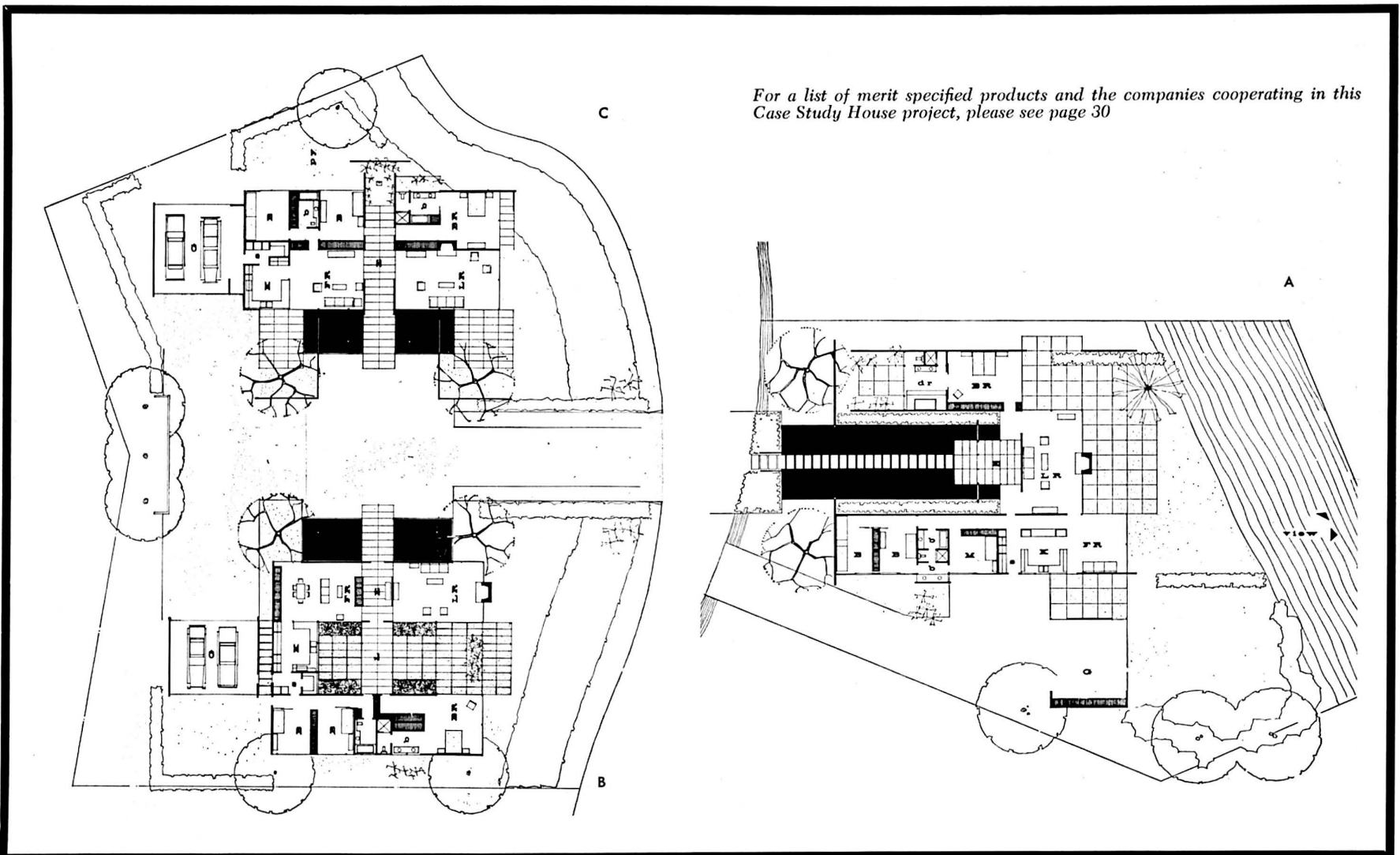
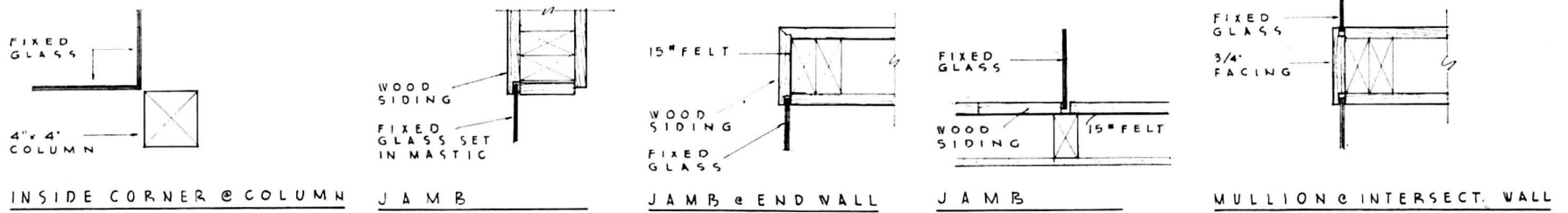


View from the living area of House C, looking toward the ocean view; in the foreground House A sheathed in redwood siding in cooperation with the California Redwood Association

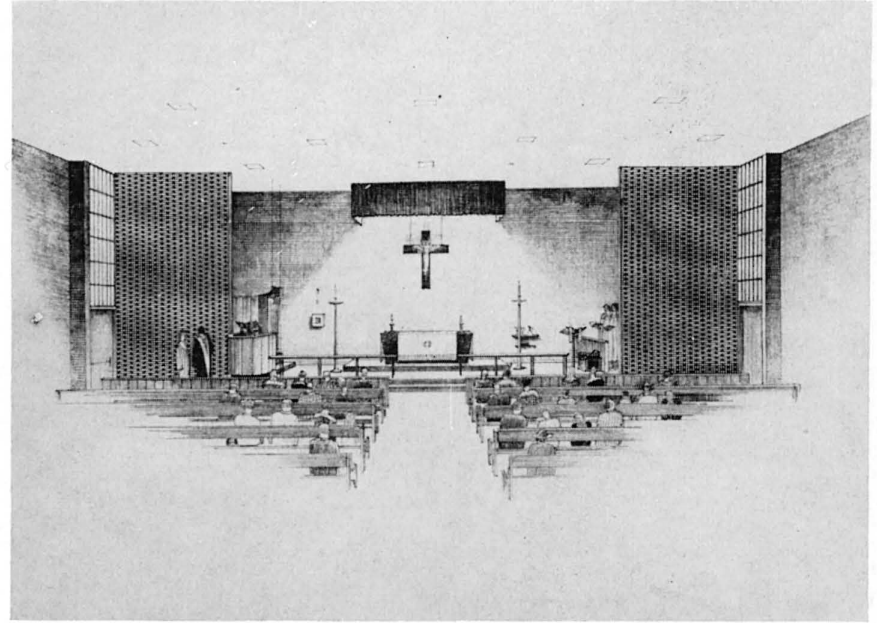
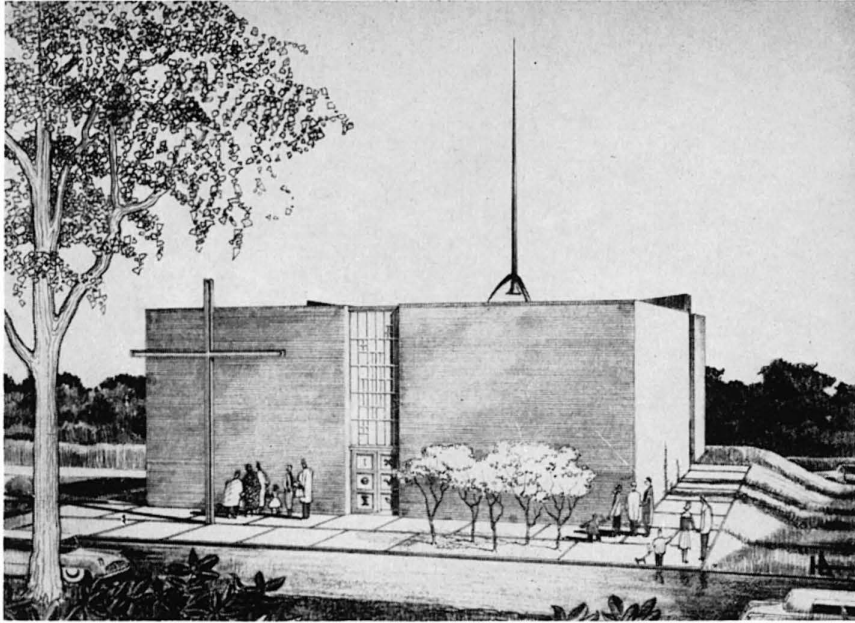


Entrance to House C showing preparation of the reflecting pool on each side of paved entry. Luan Philippine Mahogany panels will also be used as exterior siding on this house

PHOTOGRAPHS BY CHARLES SCHNEIDER



For a list of merit specified products and the companies cooperating in this Case Study House project, please see page 30



TWO SMALL RELIGIOUS BUILDINGS BY HARRIS ARMSTRONG, ARCHITECT

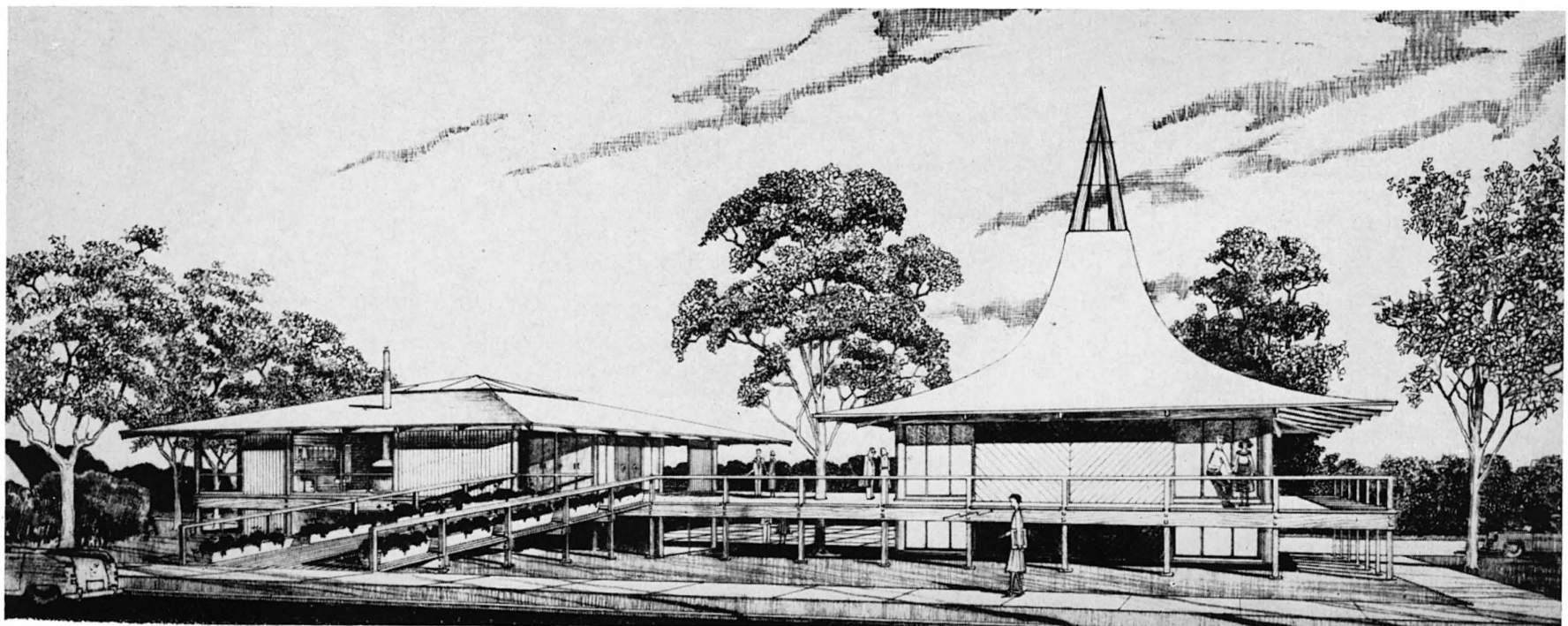
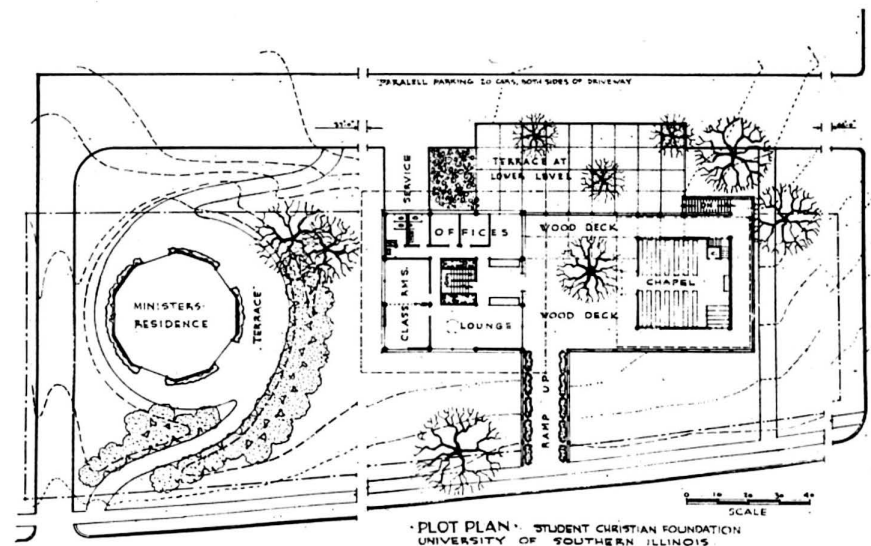
The Epiphany Episcopal Church, currently under construction near St. Louis, is unusual in its proportion for a center aisle church. The nave is considerably "wider" than it is "long" which was deliberately done in order to bring a larger proportion of the congregation into close relation with the chancel area.

The unusually wide and shallow chancel which resulted from this approach presented some problems which will be properly solved by the brick screens on each side. These screens partially conceal the choir, the organist and a small sacristy. A large skylight over the altar and under the steel fleche will give bright illumination to the altar area while the nave will be day lighted to about one tenth that intensity from roof domes.

Stained glass, which occurs only over doors is to be in deep colors and of flat glass. The interior is to be of pink brick with the area behind screens and in the chancel painted a very warm off-white. Woodwork is to be walnut and ebony. The organ and pipes are located directly above the choir.

The church will seat about two hundred and fifty persons and it has no basement. The church school will continue to be conducted from the present building which is some distance away, until such time as funds are available for the additional facilities, all of which are planned in co-ordination with this building.

(Continued on page 30)

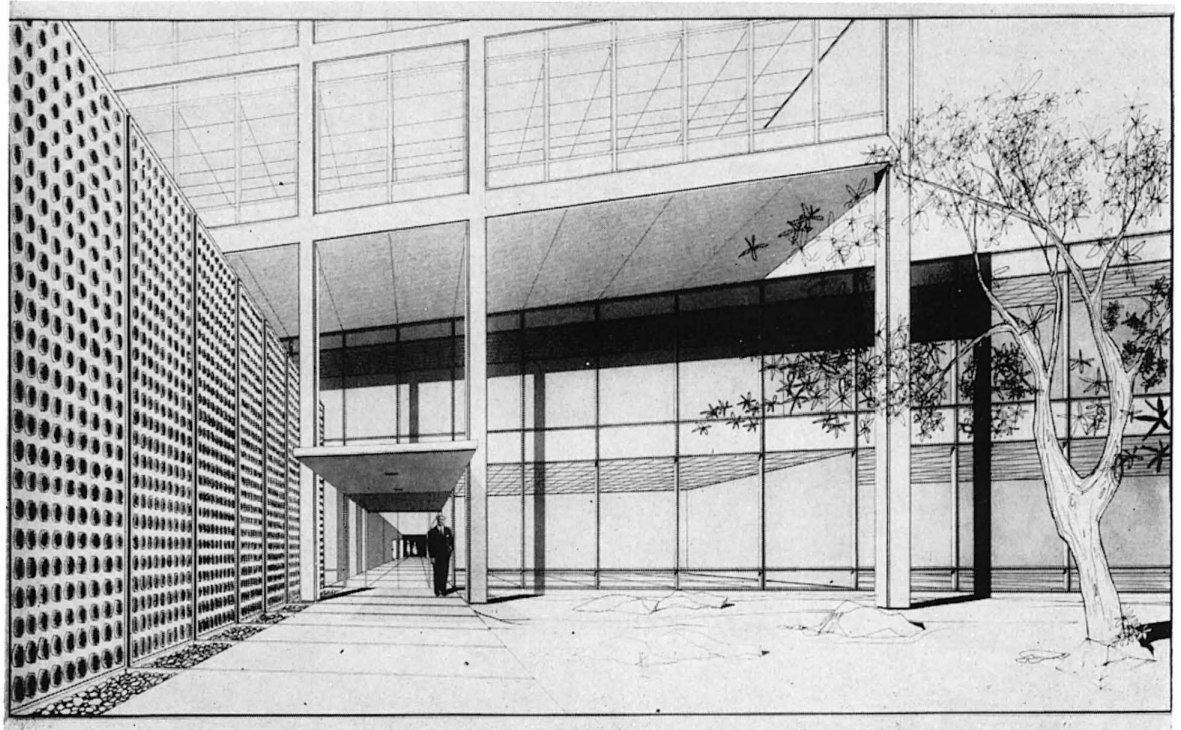


The new building will be combined with an existing one-story structure and developed to cover the entire block. It was necessary to plan the new project without disturbing the present occupants of the existing building during construction. Zoning problems made for difficulties in the design of the project inasmuch as a multi-story building is permitted on the front portion of the property while the rear portion is differently zoned with a maximum of six stories.

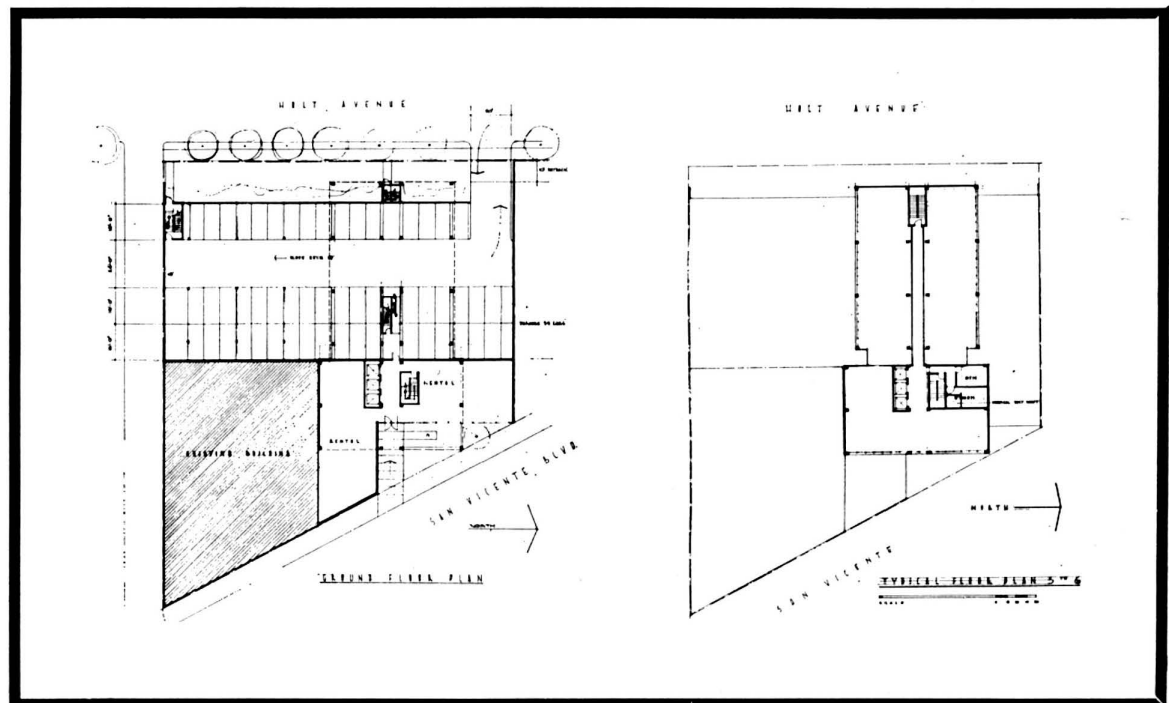
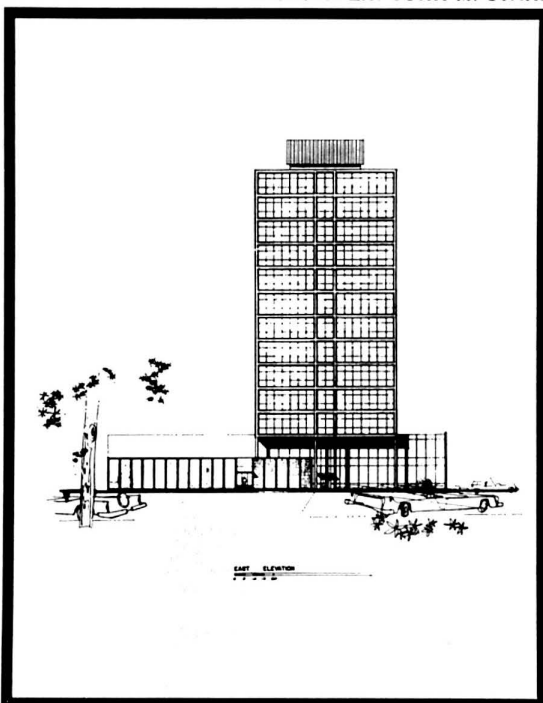
The building, as shown, is a 13-story tower. The exterior front facing is a modular grid of aluminum with glass and marble as the in-filling panels. The side walls are of painted masonry, and on the south and west sides an aluminum shade gives protection from the sun. The rear portion has been set above the two-story parking structure which is sloped to allow entrance at both ends to the covered parking area. The tower has been united with the existing structure by repeating the precast concrete panel which was designed for the original building. These panels an additional ground floor facility, a gallery located off the main lobby which forms the connecting link between the two structures. The panels are cast with 6" round transite pipe in 6' panels 17' high in a steel channel frame. The entrance is emphasized by two-story columns providing a large covered entry portico, which has been integrated with a garden courtyard. A second entrance to the project faces another thoroughfare through a group of rental shops and will be landscaped to carry out the garden feeling of the ground floor areas.



OFFICE BUILDING BY RICHARD DORMAN AND ASSOCIATES, ARCHITECT



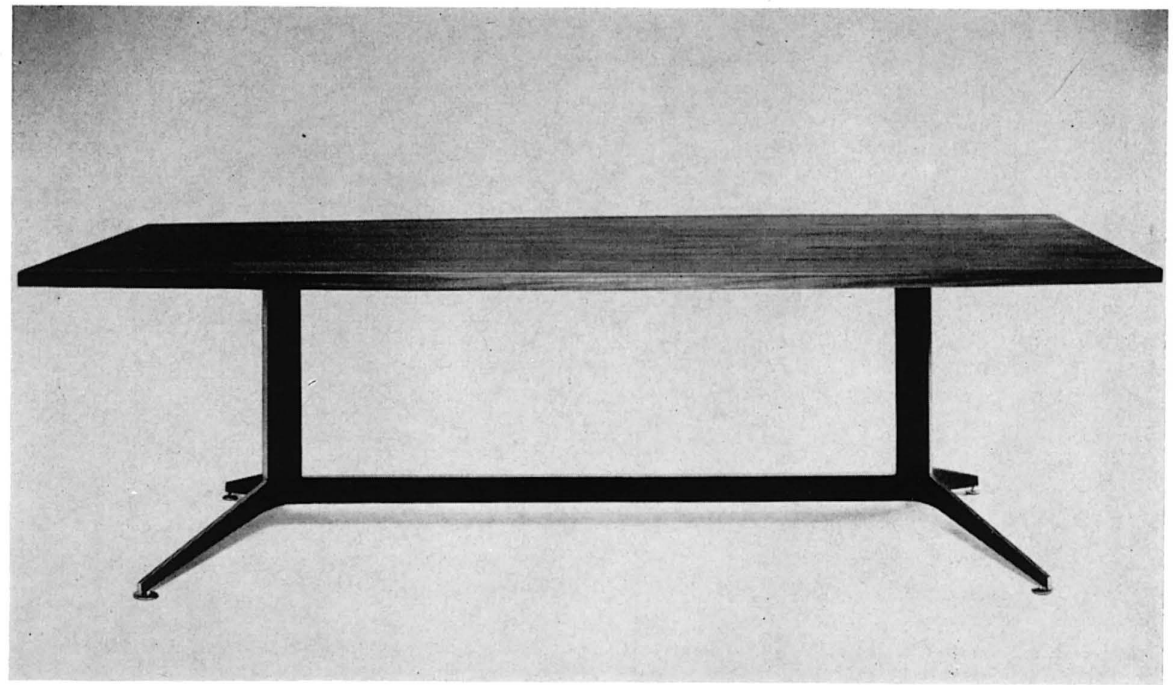
DEVELOPER: JOHN M. STAHL





The executive desk on the market today is unique. Its design has been studied, solved, re-solved and refined. No single furniture piece other than the chair has had such consideration. Now its design would satisfy the architect whose concern is the desk in relation to the interior space and the interior designer whose concern is the integration of space in terms of beauty and function. Even the furniture designer who is involved with aesthetics, function, production methods, new materials and over all technology finds less to improve. There is endless flexibility in form—table desks, conference desks, desks with and without pedestals, with and without front and side panels. Executive work habits and personal preferences have dictated variety in desk shapes—besides rectangular, there is round, trapezoid, and boomerang. Designers all agree that warmth and individuality are a part of the executive desk and have rendered rich materials with precise delineation of detail. Marble, stainless steel, leather and aluminum, natural finishes on woods are used and juxtaposed. New concepts in structural systems are fewer, but are there. Improvements are found in better leg glides, better balanced drawers and better finishes on wood and metal.

1



3



5



6



2

THE EXECUTIVE DESK

BY MARTHA KAIHATSU



4



7

It is no longer necessary to "special" design an executive desk. These desks are virtually custom-made. They are standard items that need only to be specified to be acquired.

1. Paul McCobb takes anodized aluminum with a natural finish to support this executive desk, shown here in L variation. The table surface is walnut (also available in leather), finely edged with aluminum. There is a hanging pencil tray provided. McCobb feels that the executive stores very little in his desk but that what he stores is valuable. He has simplified the locking system, one that performs with equal efficiency for the executive and for the production line. This executive desk is available through H. Sacks & Sons of Brookline, Mass. and Directional showrooms.

2. George Nelson creates formality for Herman Miller. Desk and cabinet are made of rubbed oiled teak. The ebonized frame gives a neat tailored look. Pulls are aluminum in satin charcoal grey finish. Desk proportion is generous 80" x 26" x 29 1/4" high. Total design effect is understatement. The added touch: All desks include three pull outs in the top drawer, a drawer with pencil tray and a slide with a glass top to cover any frequently used reference data. The usual variation in pedestals is available.

3. Ward Bennett designs for Lehigh, a floating desk surface on a merest base. The X column was devised to serve as a structural system for a series of desks, tables and chairs. This work-table desk has a pencil drawer, is available with walnut, teak rosewood or plastic laminate top. The base is cast aluminum alloy with satin polished edges, inside facings in black matt only.

4. Edward Wormley's designs for Dunbar take advantage of the skill of craftsmanship. He has selected steel for the base of what he terms "more of a simple writing table around which meetings can be held." The half moon insert of leather enriches the simplicity of the design.

5. Executive desk and conference table is imported from France by George Tanier. Designed by Alain Richard and Andre Monpois, the base has a chromed steel base with a blue polyester vertical panel. There are two locking drawers with an additional pencil and stamp tray. 78 3/4" x 39 3/8" x 30 1/4" H. This is one of a series of French contemporary designs recently introduced by George Tanier.

6. Jens Risom designs a warmer, more comfortable and personal executive group to meet the demands of glass and steel simplification in architecture. His attention is given to contrasting live natural materials of wood and leather. The workmanship is precise. For added function, plastic laminate surfaces or vinyl fabric are also available. Bases are walnut or tubular aluminum. As Risom feels that executive desks are used more often for conferences, the desk front has been recessed. This shortens drawer depth, making storage easily accessible. Usual pedestal variations available.

7. Estelle and Erwine Laverne apply the textural quality of travertine marble to an executive desk. The legs are solid bar steel with chrome finish. The two-drawer pedestal is of walnut, as is the panel.

PRODUCTS



merit specified

For Case Study House Triad

Designed by Killingsworth, Brady and Smith, architects

The following are specifications developed by the architects for the Case Study House Triad and represent a selection of products on the basis of quality and general usefulness that have been chosen as being best suited to the purposes of the project and are, within the meaning of the Case Study House Program, "Merit Specified."

STRUCTURAL

Douglas Fir Framing and Glue-Laminated Beams—West Coast Lumbermen's Association, 1410 S. W. Morrison Street, Portland 5, Oregon.

Roofing and Insulation—Owens-Corning Fiberglas Corp., Toledo 1, Ohio.

FINISHES

Wall Surfaces—

House A Resawn Redwood 1x4 Butt-Joint, California Redwood Association, 576 Sacramento Street, San Francisco 11, California

House B Philippine Luan Siding, Jones Veneer and Plywood Company, P.O. Box 252, Eugene, Oregon

House C Philippine Luan Siding, Jones Veneer and Plywood Company, Eugene, Oregon

Ceramic Tile—

House A Pomona Tile Manufacturing Company, 621-33 North La Brea Avenue, Los Angeles 36, California

House B The Mosaic Tile Company, Zanesville, Ohio

House C Gladding-McBean and Company, 2901 Los Feliz Blvd., Los Angeles 39, California

Acoustical Tile—Owens-Corning Fiberglas Corp., Toledo 1, Ohio

Paving Surfaces—

House A White Precast Concrete, Custom Casting, Inc., 21236 So. Figueroa, Torrance, California

House B Quarry Tile, The Mosaic Tile Company, Zanesville, Ohio

House C Brick, Davidson Brick Company, 4701 Floral Drive, Los Angeles 22, California

Paint—Pittsburgh Paints, Pittsburgh Plate Glass Company, Paint Division, Torrance, California

Pool Coating—Poly-Form Manufacturing Company, 1960 Del Dios Highway, Escondido, California

DOORS AND WINDOWS

Sliding Glass—Arcadia Metal Products, 801 South Acacia Avenue, Fullerton, California

Glide-All Sliding Wardrobe Doors—Woodall, Inc., 801 Valley Blvd., El Monte, California

Jalousie Windows—Louvre-Leader, Inc., 1045 Richmond Street, Los Angeles 33, California

FIXTURES

Plumbing Fixtures—Briggs Manufacturing Company, 6600 E. Fifteen Mile Road, Warren, Michigan

Fans and Hoods—Trade-Wind, Division of Robbins & Myers, Inc., 7755 Paramount Place, Pico Rivera, California

LIGHTING

Electric Fixtures—Lightolier, Jersey City 5, New Jersey

Luminous Ceiling—Integrated Ceilings, Inc., 11766 West Pico Boulevard, Los Angeles, California

Switches—Bryant Electric Company, Bridgeport 2, Connecticut

APPLIANCES

Ovens, Ranges, Refrigerators—Thermador Electrical Manufacturing Company, 5119 District Boulevard, Los Angeles 22, California

Waste Disposals and Dishwashers—Waste King Corporation, 3300 East 50th Street, Los Angeles 58, California

Electric Can Opener—Trade-Wind, 7755 Paramount Place, Pico Rivera, California

CABINETS

Carrier Cabinet Company, San Diego, California

FURNISHINGS

Frank Brothers, 2400 Long Beach Blvd., Long Beach, California

SKYLIGHT

Construction Plastics, 7926 West 3rd Street, Los Angeles 48, California

STEEL COLUMNS

Custom Bronze and Iron Works, Chula Vista, California

PLASTER

Perma-Wall, Inc., San Diego, California

TWO SMALL RELIGIOUS BUILDINGS—HARRIS ARMSTRONG

(Continued from page 26)

The Student Christian Foundation at the Southern Illinois University in Carbondale is located on the principal street leading to the university from the central business district and is adjacent to the campus. The larger building is the one from which the principal work of the foundation will be done with lounge, administrative offices, and class rooms occupying the upper (deck) floor. The lower floor contains a large meeting and luncheon room with kitchen and utilities occupying the remaining area. The smaller building is a non-denominational chapel with offices and utilities at the lower level. The deck at upper level and paved terrace at lower level serves to unite the two structures both physically and functionally.

CHICAGO'S NEW GOVERNMENT CENTER—IRA J. BACH

(Continued from page 13)

Adjacent to the below-grade plaza, buildings will contain storage and lobby space. Entrances to the City-County building to the west and the Dearborn Street subway to the east will adjoin this level.

Promenades, exhibit space, building entrances and the upper plaza will be at street level. Pedestrian passageways will connect the three buildings at upper floors.

After approving the Civic Center plan, the Public Building Commission asked for submissions of background information from architects. Nineteen firms presented proposals, which were evaluated on the basis of experience and capability.

On March 9, the commission announced the selection of Naess and Murphy as supervising architects. Loeb, Schlossman and Bennett and Skidmore, Owings and Merrill are associate architects.

The commission, a special-purpose agency established by authorization of the state legislature, will finance and operate the center. It will issue 67 million dollars in 20-year term revenue bonds for construction. Rentals to agencies, at \$8.25 per square foot, will retire the bonds and cover operating costs. The estimated construction period is two years. At the end of the 20 year period, the rentals will be reduced to a maintenance cost of approximately \$2.25 per square foot.

In addition to providing essential floor area for courts and offices, the Civic Center will allow government agencies to locate as conveniently as possible for the public. Grouping offices into functional units will reduce administrative costs. The center will create downtown open space and initiate a pattern of separate pedestrian and vehicular traffic. It will add new life to downtown Chicago by relating government buildings to other central area activities.

FEDERAL CENTER

Federal offices in Chicago are faced with similar problems of inadequate space, scattered locations and obsolete facilities. The Central Area Plan recommends construction of new federal buildings, focusing on the south end of the central commercial district.

The General Services Administration has announced plans for two major buildings in the area bounded by Adams, the alley east of Dearborn, Jackson, and Clark. The block west of Dearborn is now occupied by the United States courthouse.

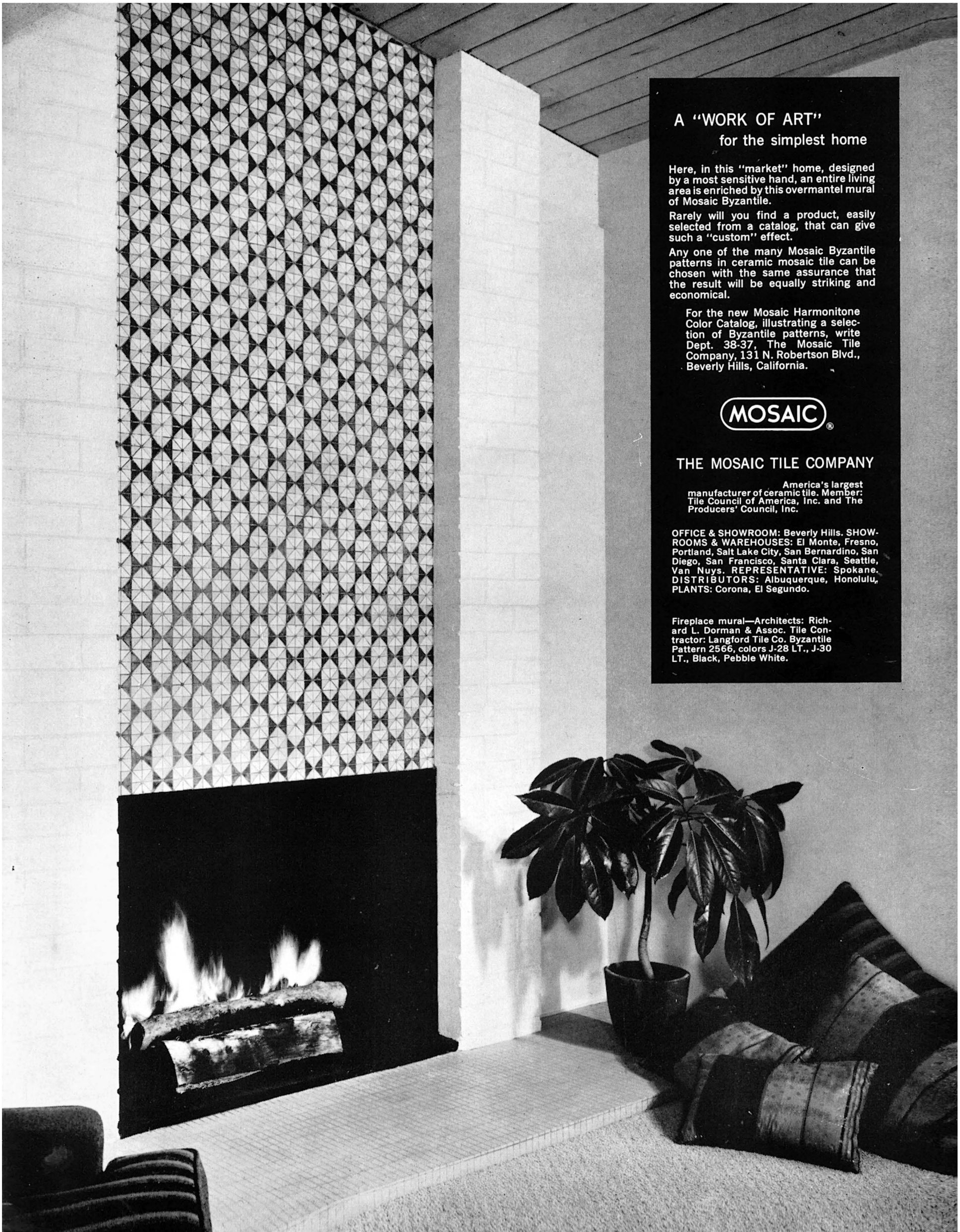
City and Federal authorities worked together in preparation of preliminary plans. Latest designs indicate that this center will also contain a sunken plaza, probably connecting with subway stations.

Separated pedestrian walkways linking the new buildings are under construction. The Chicago Plan Commission and various private groups have recommended inclusion of these facilities in the federal development, as well as in the city-county Civic Center.

The first step in the Federal Center will be construction of a new courthouse on the half block east of Dearborn. When it is completed, probably by 1964, the old courthouse will be razed. A multi-story office building, plaza and small Post Office will be built in this block. The probable completion date for the entire center is 1968.

Authorized federal funds will finance the center, at a total cost of approximately 100 million dollars.

Architects for the project are Ludwig Mies Van Der Rohe,



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DISTRIBUTORS: Albuquerque, Honolulu,
PLANTS: Corona, El Segundo.

Fireplace mural—Architects: Rich-
ard L. Dorman & Assoc. Tile Con-
tractor: Langford Tile Co. Byzantile
Pattern 2566, colors J-28 LT., J-30
LT., Black, Pebble White.

Naess and Murphy, A. Epstein and Sons, Inc., and Schmidt, Garden and Erikson.

Drawings for both buildings are being prepared simultaneously.

When the center is completed, approximately 130 federal agencies now occupying rented space will move into the new facilities.

EXPANDED STATE OF ILLINOIS FACILITIES

The Central Area Plan proposed expansion of State of Illinois facilities near the city-county Civic Center complex. The state now occupies one multi-story structure at Randolph and LaSalle, diagonally across the street from the present City Hall.

Under the development plan, the state would construct new offices and a plaza north of its present building. A later phase would involve additional expansion on the east side of LaSalle Street.

The state's construction program is still in the preliminary planning stage. Space-need studies indicate, however, that new facilities are required to provide essential state services.

* * *

In this day of increasing urbanization, local centers of government are symbolic, as well as functional. The city is rapidly becoming the American way of life, and civic centers must represent this trend.

Chicago's new government facilities are being designed to express the city's present character and future aspirations. Site plans have established a close relationship between the public buildings and other activities. The civic and federal centers will create excitement and color in downtown Chicago through their vital role in the life of the community.

NOTES IN PASSING

(Continued from page 11)

As scientists working on recognition of speech by machine at the Massachusetts Institute of Technology told the conference, the analysis of speech is like chemical analysis; its substance has to be broken down into its constituent parts. The constituents of the spoken word must be constants no matter in what "formula" or in what language they are assembled. But a voice-prescription is more difficult than the chemist's formula. A machine to be effective will have to translate not only syllables but the inflection—the sneer, or the good-humoured laugh, which makes all the difference in the intention of the speaker.

Apart from the value of "pattern identification" in the ultimate translation of languages, there is the mathematician's concern that the computer should be able to cope with geometrical shapes as it has done with arithmetical equations and, preferably, in three-dimensions.

One immediate, and not too difficult possibility in "pattern identification," is in abstracting. The machine is being taught to glance at a scientific paper and select the parts which identify the authors and the sentences which would give the essence of the account.

Nowadays, some 3,000,000 original scientific papers are published in over 40,000 scientific journals every year. It is becoming almost impossible to cope with this Niagara of information.

Once the machine has been taught not only to memorize but to extract and translate the significant material it will make the information easily and quickly accessible to those who need it and who can act upon it. The awesome truth is that this will produce more discoveries and more papers—and more machines to cope with them.

UNESCO

MUSIC

(Continued from page 9)

The implication lies existentially towards the deliberately absurd. Don't monkey with that word, "absurd"; nothingness lies at one side of it and existentialism at the other side. It is a philosophical attitude, prepared to fight for its own rationale.

After the *Continuo*, stage assistants began carrying to the front of the stage a number of music stands, first two, and then two more, and then another, and still another, setting them up side by side until there were seven. Mr. Gazzelloni appeared and spreading his manuscript over six and a half of the stands took his place in front of the first one to perform Maderna's *Musica*

su due Dimensione, for flute and electronic tape. "In the composed flute part the performer is given the pitches and the rhythm. He chooses the type of attack and dynamics, thereby allowing each performance to be a fresh concept. The tape is a combination of electronic and flute sounds, and there is a conscious attempt at mixing the live flute tone with that of the tape."

Here the live and taped flute sounds provide the instrumental attack missing from the previous composition. Mr. Berio had told his audience, at a lecture in the new music school building of San Fernando State College the previous Saturday, that he believes the future of electronic music lies rather in combining live and taped sound than in purely electronic composition. As a demonstration, this composition in comparison with the one heard previously made his point. While the flutist passed slowly across the stage from stand to stand, many events and combinations occurred which pleased the ear, though none attracted the emotions. My own disposition was to chuckle gently, even I fear indulgently, if not irreverently.

Now came what was for most listeners the real shocker of the evening, John Cage's *Aria for Mezzo-soprano and Fontana Mix*. Commissioned by Italian Radio while Cage was visiting the *Studio Fonologia Musicale* at Milan, it was designed to exploit the vocal talents as singer and reader of Cathy Berberian, now Cathy Berio. *Fontana Mix* is a tape put together of several hundred disjunct sounds, including the voice of Benito Mussolini, intended to be heard either by itself or in combination with prepared parts for combinations of solo instruments, the players adding their parts to the composition by chance means, so that every performance will be different. The name *Fontana Mix* is itself the result of chance: Cage's landlady in Milan was a Mrs. Fontana; the nearby grocery store was owned by a Mr. Fontana; the name brought to mind certain references dear to John Cage; and the effect of the performance is meant to resemble the variety and repetitiveness of a fountain. The vocal montage assembles five different languages and ten distinct singing styles, from jazz to coloratura, as well as sighs, a scream, a dog barking, and vocal and finger clicks. In short, it is intended seriously to be fun, to provoke the audience to audible responses, to break down the standard notion of a performer in one dimension and an audience confined silently in another dimension. Luciano Berio, though he and Cage are friends, insists it is not music. I say that it is a far more potent and expressive use of sound devices than the noise-music of Maderna and Berio. Among explorers esthetically investing a new medium one can only state one's preferences and give one's reasons. Observe that I did not say "investigating." The investigation precedes the composition; the composition becomes the esthetic investiture of so much as has been previously learned.

Cage himself is not convinced that what he is doing should be called music. To dismiss his work for this reason begs the question, since it is definitely work of art. I prefer my own term for it, *esthetic instances*, and applying to it my own method of critical apperception, *What is it is that what it is*, I feel that more than the work of Berio, Maderna, or Stockhausen, it is what it is and not what it is like.

(Continued next month)

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Listings preceded by a check (✓) include products which have been merit specified for the Case Study Houses 18, 20, 21, The Triad.

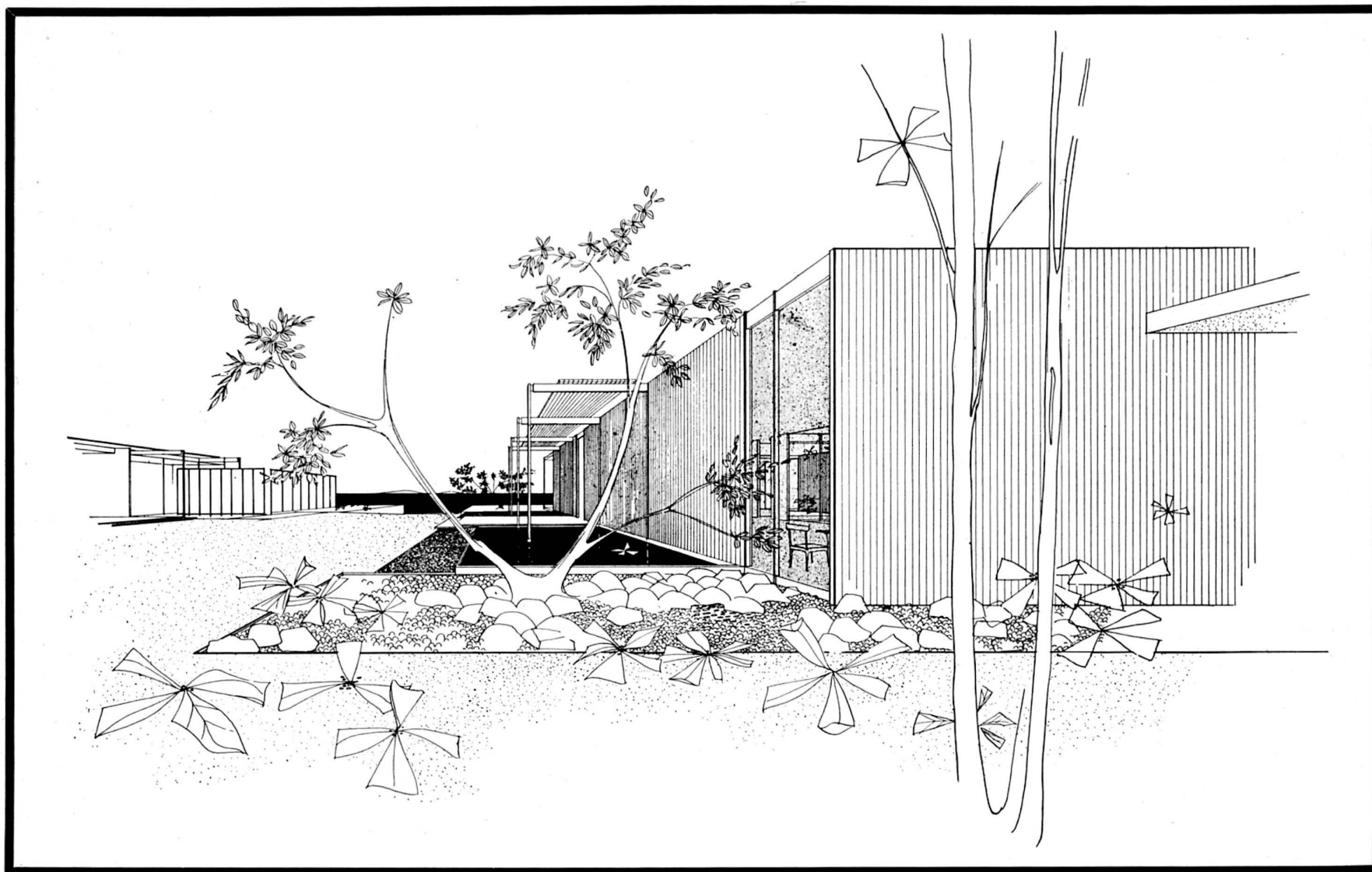
FABRICS

(356a) WOOLSUEDE a sumptuous all-wool-woven fabric. A new medium for decorators, interior designers and architects in 35 dimensional colors by Everett Brown. WOOLSUEDE performance includes acoustical and insulating properties, soil and flame resistance, moth proofing, strength and dimensional stability. Catalog and price list available on request by writing to WOOLSUEDE Division, The

Felters Company, 350 Fifth Avenue, New York 1, New York. Ask for Sweet's Catalog Insert File No. 13k/WO.

FURNITURE

(351a) Herman Miller offers "Furniture for the Home"—a beautifully pictured booklet of household furniture designed by George Nelson and Charles Eames, and textiles by Alexander Girard. There are in addition eleven other pamphlets dealing in de-



A NEW CASE STUDY HOUSE PROJECT, FOR THE MAGAZINE ARTS & ARCHITECTURE: A TRIAD
BY KILLINGSWORTH, BRADY AND SMITH, ARCHITECTS. WITH THE AMANTEA COMPANY, DEVELOPERS

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- * Fiberglas noise control products are basically porous products of fibrous glass. They possess all advantages important to good sound control and insulation.



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tail with Herman Miller's office, home and public areas furniture. Among these are the Comprehensive Storage System, and the Executive Office Group both designed by George Nelson; the famous Herman Miller Stacking Chairs by Charles Eames; and the Lounge Chair. Write to: Herman Miller Furniture Company, Zeeland, Michigan.

• Catalogs and brochure available on leading line of fine contemporary furniture by George Kasparian. Experienced custom/contract dept. working with leading architects. Wholesale showrooms: Carroll Sagar & Assoc., 8833 Beverly Blvd., Los Angeles 48, Calif.; Bacon & Perry, Inc., 170 Decorative Center, Dallas 7, Texas; Executive Office Interiors, 528 Washington St., San Francisco 11, Calif.; Castle/West, 2360 East 3rd, Denver 6, Colo.; Frank B. Ladd, Chicago, Illinois. For further information, write on your letterhead, please, directly to any of the above showrooms. Kasparians, 7772 Santa Monica Blvd., Los Angeles 46, California.

✓(437) Furniture: Information best lines contemporary furniture, accessories, fabrics; chairs, tables in string and strap upholstery; wood or metal chair frames—Knoll Associates, Inc., 575 Madison Ave., New York 22, N. Y.

LIGHTING EQUIPMENT

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps: modern chandeliers for widely diffused, even illumination;

Luxo Lamp suited to any lighting task. Selected units merit specified for CSHouse 1950. Harry Gitlin, 917 3rd Avenue, New York 22, New York.

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings of Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Manufacturing Corporation, 2229 4th Street, Berkeley 10, California.

(170a) Architectural Lighting: Full information new Lightolier Calculte fixtures; provide maximum light output evenly diffused; simple, clean functional form: square, round, or recessed with lens, louvers, pinhole, albalite or formed glass; exclusive "torsionite" spring fastener with no exposed screws, bolts, or hinges; built-in Fiberglas gasket eliminates light leaks, snug self-leveling frame can be pulled down from any side with fingertip pressure, completely removable for cleaning; definitely worth investigating. — Lightolier, 11 East Thirty-sixth Street, New York, New York.

PAINTS

✓(353a) Pittsburgh ACRYLIC House Paint—blister and peel resistant, protecting homes for extra years. Pittsburgh FLORHIDE Latex Floor Paint—for exterior and interior concrete surfaces—no acid etching needed. Pittsburgh DURETHANE Enamel—offers maximum toughness and flexibility combined with beautiful gloss. REZ clear sealer and primer for exterior and interior wood surfaces.

For free illustrated booklets on any of these or other Pittsburgh Paints, write to Dept. K, Pittsburgh Plate Glass Company, 465 Crenshaw Boulevard, Torrance, California.

SPECIALTIES

(152) Door Chimes: Color folder NuTone door chimes; wide range styles, including clock chimes; merit specified for several Case Study Houses.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(357a) Decorative Grilles: Sun-control and decorative grilles in all metals and finishes; 12 stock patterns for interior and exterior use. Can be used for ceilings, fluorescent louvers, overhead lattice work. Write for illustrated catalog. Nomad Associates, 1071 2nd Avenue West, Twin Falls, Idaho.

(426) Contemporary Clocks and Accessories. Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; lastex wire lamps, and bubble lamps, George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Michigan.

STRUCTURAL MATERIALS

✓(326a) Construction Plywood: A new fir plywood catalog for 1958 has been announced by the Douglas Fir Plywood Association. Indexed for A.I.A. filing systems, the three-part, 20-page catalog presents basic information on fir plywood standard grades and specialty products for architects, engineers, builders, product design engineers, and building code officials. Sample copies may be obtained without charge from: Douglas Fir Plywood Association, Tacoma 2, Washington.

(146a) Fiberglas (T.M.Reg. U. S. Pat. Off.) Building insulations: Application data, specifications for insulating walls, top floor ceilings, floors over unheated space. Compression-packed, long continuous rolls, self-contained vapor barrier. Goes up quickly, less cutting and fitting. High thermal efficiency. Non-settling, durable, made of ageless glass fibers. Owens-Corning Fiberglas Corp., Toledo 1, Ohio.

✓(349a) Available from the West Coast Lumbermen's Association is an excellent 44-page catalog entitled: "Douglas Fir Lumber — Grades and Uses." This well illustrated catalog includes detailed descriptions of boards, finish, joists and panels, and light framing with several full-page examples of each; conversion tables, stresses, weights, properties of Douglas fir. For a copy write to: West

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SURFACE TREATMENTS

✓(355a) Philippine Mahogany Exterior Siding: Developed, engineered and manufactured by Jones Veneer and Plywood Co., Eugene, Oregon. Write for brochures and literature describing America's newest siding. Easy to handle, labor-saving mahogany plywood panels. Illustrated folder shows five available vertical grooved patterns. Jones also offers a complete line of genuine Philippine mahogany interior pre-finished paneling. Merit specified for Case Study House 1960. Jones Veneer and Plywood Company, Eugene, Oregon.

✓(354a) Western architect and tile contractors in a hurry find a new full color booklet put out by The Mosaic Tile Company a big help on rush jobs. The Mosaic Tile Pacific Coast Service Plan for 1959, (form No. 239) shows the tile types, sizes, and colors available in all their Pacific Coast warehouses. The in-stock for fast service items shown, all manufactured or stocked locally, include glazed wall patterns, Jordan-Carlyle quarry tile, all-tile accessories and trim shapes. Mosaic offers another full color folder on Carlyle Quarry Tile (form No. 216) showing the eight colors of quarry tile manufactured from California clays by The Mosaic Tile Company's plant at Corona, California. Write to: The Mosaic Tile Company, 131 North Robertson Boulevard, Beverly Hills, California.

VENTILATION

✓(352a) Write for new full color folder showing complete line of Trade-Wind ventilators for kitchen, bath and other small rooms. Also includes illustrations of built-in Canolelectric can opener and electric wall insert heaters. Trade-Wind, Division of Robbins & Myers, Inc., 7755 Paramount Place, Department AA, Pico-Rivera, California.

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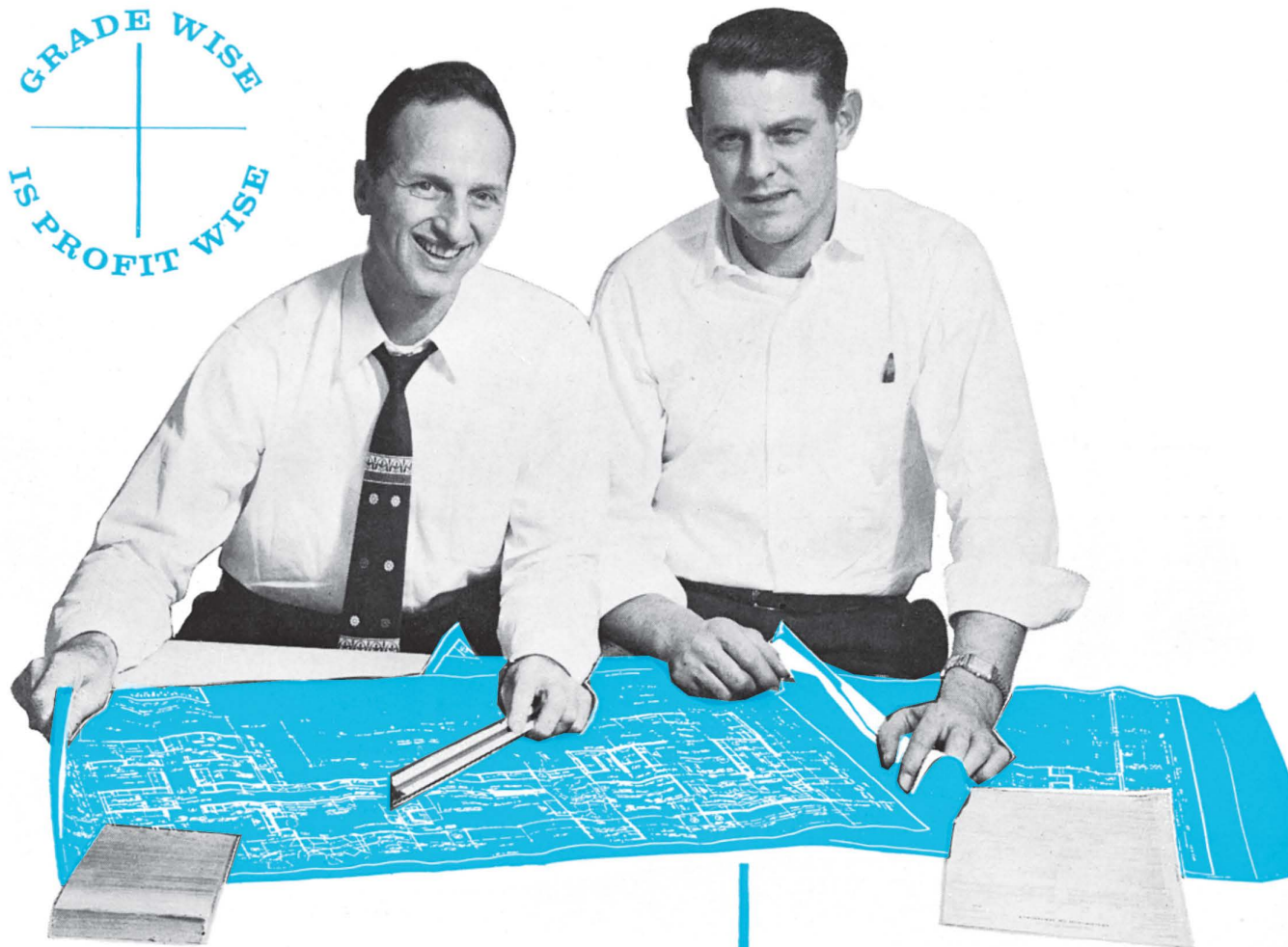
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(Roof slope 3 in 12 or less)

Size	Spacing	Maximum Span
2x6	16" o.c.	7'-8"
2x8	16" o.c.	11'-6"
2x10	16" o.c.	15'-8"
2x12	16" o.c.	18'-2"

CEILING JOISTS (no attic storage)

Size	Spacing	Maximum Span
2x6	16" o.c.	11'-8"
2x8	16" o.c.	17'-6"

FLOOR JOISTS

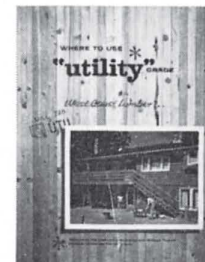
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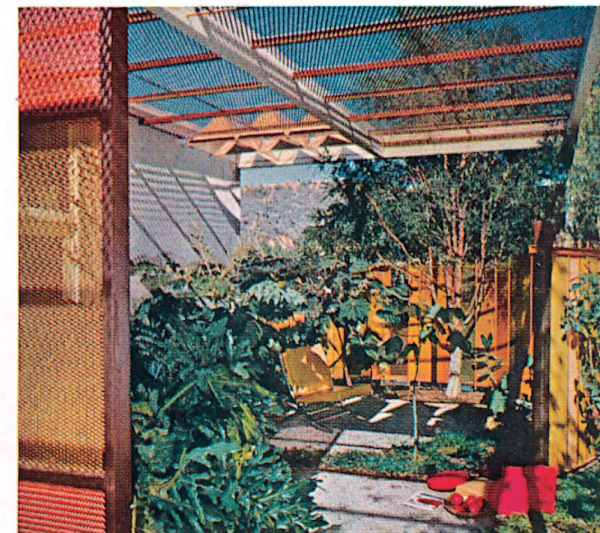
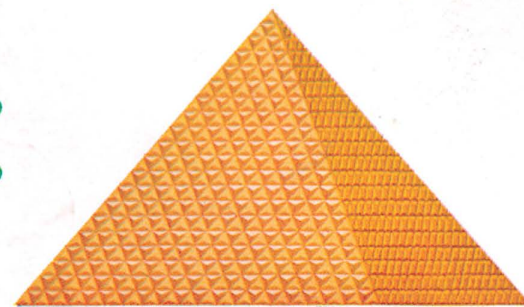
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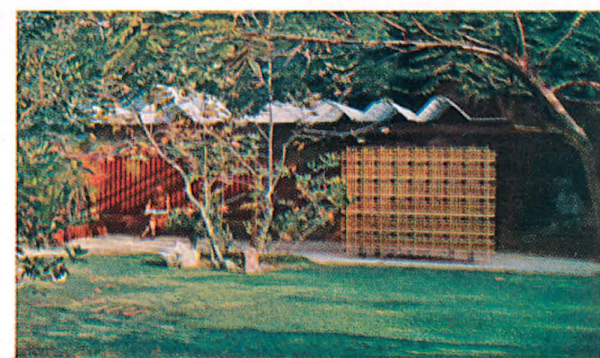
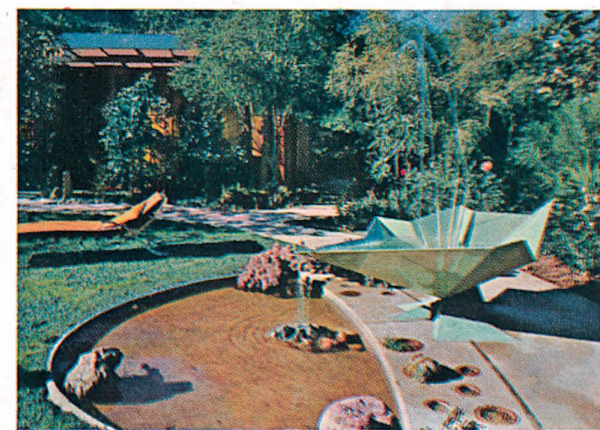
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